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MADDALENA ELBA,

artist-pupil of Gennaro M. Curci, who recently recorded for R.C.A. The above sketch of Miss Elba was made by Oreste Cabrera, who is an admirer of Miss Elba's artistry.



WANDA LANDOWSKA,

photographed at Saint-leu-la-Forêt, France, with Francis Poulenc, whose Concert Champêtre, composed for and dedicated to Mme. Landowska, recently was given its first audition at her hands and with sensational success. The harpsichordist is now on a tour of South America, but will return to France to resume her classes at Saint-leu-la-Forêt during the month of August.



PROF. ISSAY BARMAS,
Berlin violinist and teacher, on the
Swiss-Alpine limited—the mule.



GIOVANNI MARTINELLI,

Metropolitan Opera tenor, who is at present appearing in opera in Rome. He recently presented Mussolini with a parchment on which was written an address of homage from the resident Italians of North America. His Excellence responded with many cordial words in appreciation of the gift and also had much to say in praise of the tenor.

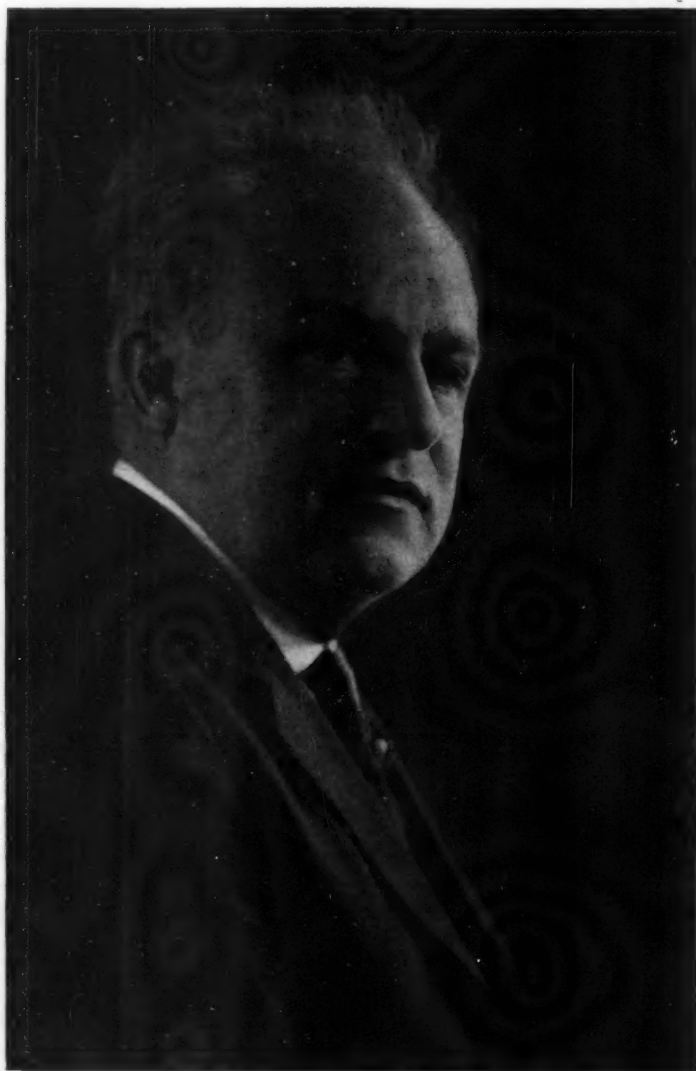


RUSSELL BLAKE HOWE,

pianist, at Curtiss Field, L. I., with Fanny Washington, the closest living relative of our first President, George Washington. Mr. Howe is an enthusiastic aviator, having a pilot's license. He is the composer of "Technique."

FRANTZ
PROSCHOWSKI,

distinguished vocal teacher, who will hold his first master class in Kansas City, under the management of Walter A. Frischie, from June 3 to July 6. Following that he will go to Chicago for the third consecutive master class there at the Glen Dillard Gunn School of Music, from July 8 to August 10. His New York studios will be open all summer, under the direction of Mrs. Proschowski and assistant teachers, and the fall session will begin September 1.



YASCHA FISHBERG,

violinist, teacher, conductor and leader of the Hebrew Musical Art Ensemble.

SUMMER HOME
OF THE ALEX-
ANDER BLOCHS,

where their annual summer school will be held from June 15 to September 15. The enrollment of piano and violin pupils is large, and the surroundings are highly conducive to health and out-door life. The Bloch home is situated at Hillsdale, N. Y., in the Berkshires.

Mengelberg and His Amsterdam Orchestra Achieve Brilliant Success in Berlin

A Plethora of Conductors Attend Concerts—Schillings Reappears at the Staatsoper; Kleiber Recovered, Finishes Symphony Season—Margaret Matzenauer, Leonora Cortez, Henry Cowell Among the Visitors—Smeterlin and Orloff Score—Pfitzner a Sexagenarian

BERLIN.—The last weeks of the Berlin concert season—which closed early in May, leaving only a fortnight's breathing space before the opening of the festival weeks—were enlivened by the visit of Willem Mengelberg and his Concertgebouw Orchestra from Amsterdam. They gave two concerts, both of which were great social as well as artistic events, and which were sensationally successful. The power, brilliance, virtuosity and culture of this orchestra are unsurpassed—indeed, hardly equalled—by even the best orchestras of Europe. Mengelberg and his players cannot be considered separately, however. During the thirty-five years since he first began to train them, conductor and orchestra have grown together. Today neither is at his best without the other.

The first concert was introduced by a charming little symphony of Johann Christian Bach, Sebastian's youngest son, the so-called London Bach. Its amiable music points distinctly towards Mozart. The andante especially gave a chance to the solo oboe-player of the orchestra, an eminent artist, who was much admired here. Then followed Mahler's fourth symphony, interpreted by Mengelberg with supreme authority, Mengelberg being one of the conductors who was in closest personal touch with Mahler. The soprano solo was beautifully sung by Mia Peltenburg. Tchaikovsky's fifth symphony, played with an exciting dash and vigor, closed the concert.

The second program had its central point in Beethoven's Pastoral Symphony, presented by Mengelberg with a surprising realism of landscape-painting. What a genuinely droll and rustic sound in the peasants' dance; what striking vehemence in the thunderstorm! Liszt's rather faded symphonic poem, Les Preludes, was reanimated by an incredibly effective and brilliant reading, and Rachmaninoff's piano concerto in D minor received an unsurpassably splendid performance from Vladimir Horowitz.

An unusual feature of Mengelberg's first concert was the number of conductors present. I do not remember ever having seen so many famous orchestral leaders at once: Otto Klemperer, Erich Kleiber, Artur Bodanzky, Leo Blech, Max von Schillings, Alexander Zemlinsky, Dr. Ernst Kunwald, Paul Scheinpflug and Heinz Unger, besides dozens of less prominent members of the profession.

SCHILLINGS VINDICATED

Max von Schillings had another reason for remaining in Berlin during these days. It is an unusually just turn of the wheel of fortune that has brought Schillings back to the Berlin State Opera, of which he was formerly general director. A few years ago, having been held personally responsible by the authorities of the Prussian Ministry of Fine Arts for the artistic and financial decline of this institution, he was ignominiously forced to leave. The recent Bruno Walter crisis, however, has partly disclosed the real state of affairs, and it is now evident that Schillings' suc-

cessors have not succeeded in correcting the mistakes attributed to him but have even increased the evil. What a triumph, then, for him to be invited to conduct his opera (Mona Lisa) there, on the invitation of the very authorities that once removed him in so brusque and sensational a manner. Schillings' reappearance there was received with demonstrative applause by a packed house and by the orchestra.

Dr. Rudolf Siegel, conductor of the Crefeld Symphony Orchestra, an excellent musician highly esteemed throughout Germany, recently gave a concert with the Berlin Symphony Orchestra, in which Else Blatt, pianist, a pupil of Leonid Kreutzer participated. Thanks to Siegel's remarkable qualities as a conductor and to Else Blatt's accomplished playing, as well as to the interesting program, the concert was both entertaining and notable. It included Hans Gal's Divertimento for small orchestra, op. 22a—pleasing music of a moderately modern tendency, written with the fine workmanship and the melodic flow characteristic of the gifted Viennese composer—and Prokofiev's third piano concerto, op. 26, a typically Russian mixture of originality and brilliant virtuosity. The pianist did full justice to this exacting work, more in fact, than to Brahms' D minor concerto.

ALBAN BERG'S JUVENILE SONGS

Erich Kleiber has now fully recovered from the serious illness which kept him away from his professional duties for over two months. His last symphony concert with the State Orchestra had, as its special feature, the first performance of a set of juvenile songs with orchestra, by Alban Berg. The well-sounding, melodious, romantic (though not very original) songs are of a rather popular melodic cut and are far removed from other recent works by the composer of Wozzeck. They were well sung by Claire Born from Vienna. The most enjoyable number of the program was the delightfully played group of charming dance pieces from Handel's opera, Alcina. The symphonic part of the program consisted of Schubert's Unfinished and Schumann's Rhenish symphonies, which seems to have become fashionable again, after a neglect of decades.

The Busch Quartet, a masterly organization, has given its last concert of the season. The entire program consisted of two numbers; Roger's D minor quartet, op. 74, and Beethoven's immortal C sharp minor quartet, op. 130. Both works were played with that almost religious fervor and broad melodic sweep that are characteristic of the art of Adolf Busch and his colleagues. Conspicuous among the reverent audience was young Yehudi Menuhin, listening with the utmost attention, score in hand, to Adolf Busch, who is to be his teacher and adviser during the next four or five months.

MATZENAUER IN HIGH ESTEEM

Margaret Matzenauer, of the Metropolitan Opera Company, gave a song recital with the polyglot program that seems indispensable to singers coming from America. The climax, vocally and emotionally, was reached in a set of admirably sung Brahms songs, to which Mme. Matzenauer's droll, powerful and dark colored voice is peculiarly adapted. The presence and enthusiasm of a large and distinguished audience showed the high esteem which the singer is enjoying in the best musical circles of Berlin. Michael Raucheisen accompanied with his usual skill and adaptability.

Leonora Cortez, the young American pianist so well received here several seasons ago, has given renewed proof of her pianistic achievements. In an exacting program, covering Bach, César Franck, Chopin and modern Russian and French pieces, her playing showed a full and reliable control of all the complex technical demands of modern

(Continued on page 33)

Arrangements for Vienna's Festival Weeks

VIENNA.—Big preparations are now being made for the Festival Weeks which run from June 2 to June 15. The Staatsoper will produce works by Mozart, Wagner and Richard Strauss, besides Johann Strauss' comic opera, A Night in Venice. The latter will be given in Erich W. Korngold's modernized version, which had such a success at the Theater an der Wien a few years ago. Maria Jeritzka will sing the leading role, with Hubert Marischka "guesting" in the part he created in his own Theater an der Wien. The big dramatic feature of the festival will be Max Reinhardt's production of Büchner's drama, Danton's Tod, which was so successful in New York. This will have a unique setting in the courtyard of the Town Hall, where seven stages are being constructed for the spectacle.

On the Josefs-Platz, Clemens Krauss and Robert Heger will conduct the Vienna Philharmonic in "serenade concerts," consisting chiefly of music by Johann Strauss. The big choral societies of Vienna will contribute festival concerts, partly in the open air, and all will combine for a great choral performance enlisting 8,000 singers, in front of the illuminated Town Hall.

The outstanding event of the festival is to be a pageant, staged by Rudolf von Laban. Special music has been com-



PASQUALE AMATO,

who has completed an active season of teaching and also of concert and operatic work. On May 1 Mr. Amato was heard in the title role of Falstaff, the closing performance of the season of the Pennsylvania Grand Opera Company, with which organization the baritone has made several successful appearances this year. On May 15 he sang Tonio in a benefit performance of Pagliacci in Brooklyn, and the following day participated in a concert given on the S. S. Lapland for the benefit of Flower Hospital, while May 17 was marked by still another benefit concert, at the Majestic Hotel. Although Mr. Amato has decided to remain in New York during the summer, he will devote only three days a week to teaching.

posed for it by Egon Wellesz (march), Julius Bittner (waltz), Bruno Granichstädt (bell chorus for sixty bells, three pianos, celesta, glockenspiel and organ), and Max Brand (March of the Laborers from his opera, Maschinist Hopkins, which has just had a notable success in Duisburg). These pieces have been recorded for the gramophone, and the records will be transmitted by rolling loudspeakers all along the marching groups. P. B.

Salzburg Festival Details

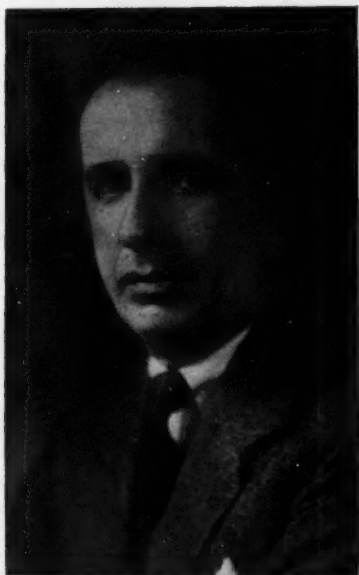
SALZBURG.—The details of the Salzburg Festival for 1929 have just been issued, bringing to light the sensational fact that Max Reinhardt will not be collaborating—for the first time since the resumption of the annual festival in 1920. The one dramatic performance in the Salzburg festival schedule is Everyman, once more to be given in front of the cathedral, but minus Moissi and Reinhardt's personal direction. The absence of Reinhardt is said to be due to a serious rupture between him and the Festival Society.

The operatic repertoire will include Don Giovanni (newly staged), Fidelio, and Der Rosenkavalier, all at the Festival Theater. The premieres of these works are set for August 6, 8, and 12, respectively. There will be eight orchestral concerts at the Festspielhaus, given by the Vienna Philharmonic under Franz Schalk, Fritz Busch, Clemens Krauss, Hans Knappertsbusch, Dohnanyi and Bernhard Paumgartner. The soloists will probably include Stephan Askenase, Magda Tagliafero and Hortense Hüsserl, pianists. Paumgartner will direct four open-air "serenades" of Mozart music. Three chamber concerts will enlist the services of Ethyl Haydn and Donald Pirnie (both from America) and the Hungarian String Quartet, with Dohnanyi assisting at the piano. Four concerts in the Cathedral will include Mozart's Requiem, Davidde penitente, and the C minor Mass, as well as the first performance anywhere of Peter Cornelius' Stabat Mater. P. B.

U. S. Section of International Society for Contemporary Music Elects Officers

On May 10, at a meeting of the United States section of the International Society for Contemporary Music, held at the residence of Mrs. Arthur M. Reis, 50 East 68th Street, a new organization was effected and a board of management was elected for 1929-30, as follows: President, Louis Gruenberg; vice-president, Carlos Salzedo; secretary and treasurer, William Burnet Tuthill; chairman of music committee, Frank Patterson; directors, Misses Marion Bauer and Dorothy Lawton, Mrs. Arthur M. Reis, and Aaron Copland, Henry Cowell, Carl Engel, Louis Gruenberg, Harold Morris, Frank Patterson, Alexander Smallens, Carlos Salzedo, William Burnet Tuthill, Bernard Wagenaar, and Adolph Weiss.

The next festival of the International Society will be held at Liege during the course of the International Exposition which is to be given during 1930.



ALFREDO CASELLA,

who is at present fulfilling his regular engagement as conductor of the Boston "Pop" Concerts. Mr. Casella is becoming one of the most active and widely recognized of the young Italians and is one of the leading spirits in the Italian Society for Contemporary Music, which is affiliated with the International Society for Contemporary Music. He is as well known in America as in Europe and his musicianship and enterprise are recognized as important features of the music world of today.

IMPRESSIONS OF ART IN EUROPE

I—Finland (February, 1929)

By Percy Grainger

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[Percy Grainger at the present time is traveling in Europe, and during the course of his travels, his active and observant brain is receiving and recording impressions more or less associated with music, and some of these impressions are being set down in the form of articles which will be printed from time to time in the MUSICAL COURIER. The first of these follows herewith.—The Editor.]

The first time I met Grieg (at Lady Speyer's in London, in 1906) a characteristic episode occurred. At dinner, during a lull in the general conversation, a famous singing-teacher, seated near Grieg, was heard remarking to his neighbor: "After all, art is technic." And the next moment Grieg was heard saying to the singing teacher and to the world at large: "Art is not technic." Grieg did not break the ensuing silence by adding what art was. But it may be guessed that he would have been more likely to have approved of the following statement: "Art is the development and expression of selfhood." Certainly it may be observed every day that the artistically less successful students and artists are those who look upon art as mainly a matter of skill—something to be learned from without, something to be "picked up" from others, like a game or a language—while the great and everlasting artists are those who, ignoring existing conventions and established skills to a large extent, dip deep into their own selfhood and bring to the surface images of their own selves, their own race, their own land, their own time, their own religious and political beliefs. The great artists are those who become universal by way of going from the particular to the general, not vice versa. And when even so avowedly artistically cosmopolitan a people as the Jews beget a great composer (such as Ernest Bloch), he also is a racialist; in other words, an exponent of selfhood.

Viewed from this standpoint of "selfhood," Finland is a most instructive land for any thoughtful artist to visit. Arriving at Helsingfors by train he lands in a railroad station that is a glorious example of typically Finnish architecture, heroic in mood. Going into the throng-filled eating-hall of this station he is confronted by an apotheosis of Finnish scenery in the shape of an oil painting, by one of Finland's finest painters, that covers half a gigantic wall—a fiercely thriving, bristling fir tree crowning a crag in the foreground, and behind, a sunny joyance of glistening lakes and wooded islands, the whole palpitating vision aglow with balmy pinks and juicy greens. This wall-decoration may be taken as a hint of what will be found to be typical of Finland and Finnish art throughout—a glorification of rude, natural strength, a noble pride in national selfhood, a fondness for all that is primitive and close-at-hand, a celebration of all that is humble and lowly, a veneration for such survivals as the "Kalevala" and kindred folk-arts. Do not some of the orchestral works of Sibelius seem like great chunks of his native land transformed into tones, at times grim as the great glaciers and granite masses that molded, ages ago, the geography of his land, at other times a shimmer like light on summer lakes, or surging and swirling like myriad streams and currents at snow-melting time? There are passages in his music that sound to me like musical translations of conversations between a rock and a tree, or the self-revelation of other equally forest-like, non-human things.

A kindred racial, national and local consciousness pervades most of the artistic achievements of this vital land. What the sculptor Eino Räsänen carves so lovingly in wood is not a cosmopolitanized abstraction of the female form in general; it is a statement of the quite specifically Finnish female figure in particular. When the genius-painter Gallén-Kallela depicts a "Pock-marked youth from Savolaks" he gives us a summing-up of all that is most concentratedly Finnish in its kindly fierceness, its friendly uncouthness. Roaming through the ethnological rooms of the recently erected and excellently conceived National Museum in Helsingfors we see the folk-dresses, embroideries, home-utensils and farming-gear not merely of the Finnish country-sides throughout several centuries, but, furthermore, similar exhibits from the various branches of the Finnish-Ugrish-speaking communities that are dotted around Europe, Russia and Siberia from the arctic tundra to the sun-drenched plains of Hungary. The racial self-awareness that is so characteristically Finnish has welded together these heterogeneous relics of isolated tribes into a total showing that is as impressive to the mind as it is ravishing to the eye.

On picking up a daily Helsingfors paper one reads that Selim Palmgren's opera, Daniel Hjort (the tale of a national hero), is soon to be given, and that there are Finnish operas and Finnish theatres, as well as Swedish operas and Swedish theatres, all of them giving continuous performances, independent of each other, on repertory system lines.

Among the concert announcements, I enjoyed seeing posters of two merry-looking youths, debonair in shirt-sleeves and boldly-patterned sweaters, who were scheduled to give a duet-recital on the saw and the Kantele (a national instrument of the zither type), showing that the austerity of much of Finland's artistic outlook does not preclude activity along popular and folkish lines. Nor, of course, in this field does American music need to drop a diminished head. Everywhere one goes in these Northern countries, on boats or on trains, passengers produce portable gramophones and the well-known strains of American jazz (or imitations of it) float forth. Even such tunes as Santa Lucia are heard now only in their Americanized forms, it would seem. Nor is this conquest by American popular music limited to "low-brow" circles.

A serious, well-informed young Russian composer questioned me searchingly about jazz orchestrations, craving to know by what means Paul Whiteman and others have evolved and perfected orchestral tints and blends of a delicacy and originality unknown in Europe. It seems evident to me that this world-wide victory of American jazz is thoroughly deserved ethetically. It is the result of

a dove-tailing co-operation of talents, a concentrated passion of sheer hard work and experimentation, heretofore and elsewhere unknown in the domains of popular music. Furthermore, the subtle artistic results obtained by these means have been exploited and internationalized by publishers and touring jazz orchestras with typical American thoroughness and organization. I was told that Paul Whiteman's orchestra is expected in Finland soon; but there was no sign in the offing of any similar visit from any representative of America's loftiest musical realms, such as John Alden Carpenter, Leo Sowerby, Howard Hanson, Rubin Goldmark, etc. Why do such representative American composers not visit Finland and Scandinavia as Sibelius, Palmgren and Sandby have visited America? In my opinion, they, no less than Paul Whiteman, would find it worth their while. Such artistically vital countries are worth any great artist's while to visit. When composers of "classical" American music do as much abroad for their own type of music as the jazz musicians have done for theirs in most parts of the world, we may expect to see the more involved forms of American music take a rightful place in the world's appreciation and admiration.

In connection with the problems of modern "high-brow" music it is interesting to learn that the great creative artists of Finland (including, of course, its composers) all receive national life-long stipendiums which enable them to woo the muse of their chosen art free from the disastrous distractions of commercial considerations. This is in line with the procedure in the Scandinavian lands where such creative artists as Grieg, Ibsen, Björnson in Norway, Herman Sandby, Evald Tang Kristensen in Denmark, have long received national life-long support as a matter of course.

One cannot refrain from speculating upon the more favorable lot of creative artists in these small countries as compared with the less satisfactory conditions under which their brothers-in-art struggle in larger countries such as England, America and Germany. The favorable artistic conditions in Finland are certainly not due to the size or prosperity of the population. The total population of Finland is not as large as that of Chicago. There are few really rich people in Finland, and there is no doubt that the middle and intellectual classes have suffered much, in a material way, from the fall in value of the Finnish mark. The working classes, in town and country, though seldom really destitute, are undeniably poor to a degree that would seem alarming and terrible in Australia or America. I went into the third class eating-hall of the railroad station one day to study faces and conditions. Almost every towering figure was gaunt; almost every face seared with hardship, privation and cruel weather, though seldom marked by worry or unhappiness; of the hundreds that streamed through the eating-hall each hour not more than maybe one in twenty seemed to have means or time for more than a cup of coffee. How can it be, one asks oneself, that this small, poor population can afford to spend national and personal moneys for the support of its creative artists to an extent utterly unknown and undreamed-of in larger countries? I think it is because the Finns (in common with all the Scandinavian peoples) regard the arts and the sciences as the most honorable, noble and resplendent forms of national accomplishment. Whereas in lands such as England, America and Australia art is regarded more as a

polite accomplishment, more as a luxury and recreation, more as a matter of personal fancy and taste, in Finland and Scandinavia the creative side of art is conceived to be matter of national and racial pride and concern. There is much to be said, I am sure, for both attitudes. But there can be no doubt but that the national and racial attitude towards art makes for a more vital and human solidarity between the genius and the layman and vastly increases the influence and comfort-giving powers of art as regards the whole national population.

Does the fault, if any, lie with the Anglo-Saxon creative artist, I ask myself? Is nation-wide popularity unattainable by the deeper-souled types of English-speaking geniuses because they lack, in their work, the national feeling, the national self-awareness possessed by Finnish and Scandinavian artists? These questions, I feel sure, must be answered in the negative. I am convinced that American poets such as Walt Whitman (no genius that ever lived was more national, in the noblest sense, than Whitman), Edgar Lee Masters and Vachel Lindsay; American composers such as MacDowell, Carpenter, Howard Brockway, Rubin Goldmark and Nathaniel Dett typify and celebrate their land and people as loyally and genuinely as any artists ever have or could. The less satisfactory artistic conditions (less satisfactory to the public at large no less than to the creative artists) that obtain in English-speaking countries are not, I feel sure, due to any deficiency in the artists themselves, but merely to the lack of a really wide-flung national response to their achievements.

The Finnish poet Bertel Gripenberg has recently translated Edgar Lee Master's Spoon River Anthology into Swedish, and this translation (highly excellent, by the way, in its spiritual insight and literal faithfulness) seems already better known in Finland than is Master's original in its native land. An interesting point in this connection is that the Finnish translator is the recipient of a poet's stipendium, whereas the American creator (as far as I know) enjoys no such support.

The more one considers these national differences the more apparent it is that the Anglo-Saxon layman does not realize that the circle of art is not complete until the action put forth by the creative artists has been supplemented by some reaction to the same on the part of the general public. The average Anglo-Saxon has not yet learned that it is artistic creators (rather than interpreters) that mold the artistic future of any land and that life-long stipendiums granted to a very few quite young composers of inspired genius will accomplish infinitely more for the musical life of the land than will thousands of study-scholarships handed out to mere glib, skill-seeking, shallow-natured instrumental or vocal performers. The average Anglo-Saxon has not yet sensed that successes in the fields of sport, commerce and politics (however excellent in their own very limited way) are, in a national sense, but ephemeral alongside the comparatively everlasting monuments of national greatness raised by creative artists, thinkers and scientists. The causes of this lack of deeper knowledge of human values on the part of the English-speaking public in various lands can, I think, be explained historically without much difficulty; but not with the brevity befitting this article.

It seems to me that those things that are most lacking in English-speaking artistic life (lack of spiritual contact between the creative artists and the general public, lack of organization in the more serious and complex artistic fields, lack of racial and national self-awareness about art) would fairly soon be forthcoming if those of us who love the arts most deeply, in the countries in question, would bend our thoughts together in goal-conscious effort. A visit to so artistically thriving a land as Finland shows how fair can be the fruits of such a high-minded concentration and co-operation.

Ireland Celebrates Feis Ceoil

Three Promising Young Artists Heard—John McCormack's Annual Charity Concert—First Appearance of Famous Artists

DUBLIN.—The Irish Feis Ceoil, which customarily is held in the month of May, appropriately connotes the flowering period of the Irish musical year. Though a national Hall of Song is still only a dream of the future for Dublin, the festival, in its scattered home, has proved well up to the standard of its recent predecessors. No outstanding voice has been disclosed to thrill us with expectancy of another McCormack, nor has any embryonic Paganini or Paderewski struck chords with new messages for mankind; but the general level of the competitions has been high.

For one thing, Sir Richard Terry commended the Irish school of Plain Chant singers as being about the finest that has come under his notice. Warm praise this, from one who is himself a renowned choirmaster. That it is justifiable is due chiefly to the persistent enthusiasm of certain church school managers, who, year in and year out, have held steadily to their high ideals. The Dublin school of piano playing also came in for warm praise. It is, in fact, in this department that we have our two most promising young stars. These are Charles Stone, aged seventeen, and Rhoda Coghill, who together won the Hamilton Harty Cup for advanced piano playing. That most coveted vocal trophy, the Plunkett Greene Cup for song interpretation, was awarded to Winifred Bury, a young lady of rich vocal endowment.

MCCORMACK'S ART STILL GROWS

So much for the Feis Ceoil. During the season just closed we had concerts by the Hallé Orchestra, John McCormack, Fritz Kreisler, Ignace Paderewski and that unique instrumental trio, Cortot, Thibaud and Casals. McCormack invariably graces his stay here by giving his services in aid of the charitable organization, the Society of St. Vincent de Paul. We found his voice as brilliant as ever and his art in many respects advanced, if such a thing be possible. It was interesting to find him favoring new words for the Londonderry Air, for Danny Boy has never seemed worthy—to Irish ears—of that rare folk tune, which has come down from a dim and mystical past, shorn of the original words. The Kreisler concert was also crowded. The veteran Paderewski impressed us once more with personality that

has lost none of its charm. Both for his art and his fame as a patriot he was rapturously acclaimed. His old admirers of a generation back, when he wore his hair as a fiery halo, scintillating, as it were, with virtuosity, found him as potent a magnet as ever.

ORLOFF, SCHNABEL AND DOHNANYI MAKE IRISH DEBUTS

Of the recitalists of the Royal Dublin Society's series, the piano performances of Nicolai Orloff and Artur Schnabel were particularly noteworthy. Orloff, a newcomer, was heard in a widely varied program including works by Beethoven, Chopin, Mozart, Cesar Franck, Schumann, Scriabin and Liszt. He impressed his hearers with his strong, individualistic and unaffected artistry. Schnabel's playing of the C minor sonata of Beethoven revealed new meanings in that great work, but the fifty-five minutes long Diabelli Variations by the same composer proved a rather exacting experience for an audience that was not exclusively classical in its taste. Ernst von Dohnanyi, composer and pianist, also paid us his first visit. Playing, as he did, no fewer than eight of his own compositions, he provided ample opportunity for appraising both facets of his art. Other distinguished soloists were Yelley d'Aranyi, Hungarian violinist; Gaspar Cassado, the Spanish cellist, and Myra Hess, the popular English pianist.

The Lener Quartet found themselves at the last moment unable to fulfil their engagement, and their place was gallantly taken by the London String Quartet, who played the two programs originally announced. Features of note were also supplied by the Pirano Trio and the Budapest Trio, who have long established themselves in the esteem of Irish audiences. But probably the most distinguished occasion of all was provided by the visit of the Hallé Orchestra under the baton of our fellow countryman, Sir Hamilton Harty. Their performances of the prelude to Lohengrin, the Ride of the Valkyries and the prelude to the Meistersinger were of a quality that will live long in our memories.

M. F. LINEHAN.

Maryon Opera to Be Given in Germany

Edward Maryon's opera, Chrysalis, is to be given at the Municipal Opera of Freiburg, Germany, on June 8. Mr. Maryon is best known as the author of a book entitled Marcotone, which teaches music by color. The book is published by C. C. Birchard & Co., and Theresa Armitage of that company is now engaged in having prepared a practical teaching edition of it.

Ravinia Songbirds Migrate

The migration of Ravinia's large flock of songbirds is scheduled to take place the middle of June when rehearsals of Ravinia Opera will begin. In the meantime, the artists engaged by Louis Eckstein are scattered far and wide, although this year fewer have gone to Europe than usual. Three Ravinia stars, Elizabeth Rethberg, Giovanni Martinelli and Mario Chamlee, have been filling engagements in European opera houses this spring and Yvonne Gall's French engagements carried her to a late season. However, no matter where Ravinia's artists may be, Mr. Eckstein is in touch with them.

Mme. Bori sailed May 5 for Spain to spend exactly ten days in the land of her birth. But short as that visit proved to be it meant much to this artist, for she received from King Alfonso a decoration which the Spanish government granted her in recognition of services rendered the University of Madrid. Last winter Mme. Bori netted \$50,000 for this institution by a benefit concert in New York.

Mme. Rethberg has been in Europe since the opening of the spring season at Rome, where she sang in The Sunken Bell. Her Roman engagement was a complete triumph and was closely followed by another when at La Scala in Milan she sang several of her most noted roles. Mme. Rethberg planned to visit Dresden, her home, and other German cities before coming to Ravinia.

Mme. Yvonne Gall is in Paris, her native city. She had an exceedingly busy winter and sends word that she is enjoying a good rest in preparation for her summer at Ravinia. She is devoting much time, however, to the study of English, under an American teacher.

Florence Macbeth, Ina Bourskaya and Julia Claussen have remained in America. Miss Macbeth has a home in New York, which she says is never so much home as when she can give it personal attention; but she usually has concert engagements at this time of the year and her vacation is short. Mme. Bourskaya will visit friends on Long Island, and Mme. Claussen will take a rest at Atlantic City.

Giovanni Martinelli has been in Italy, and by invitation of Premier Mussolini made the trip earlier than he had planned. He had not sung at Rome for a long time, and Mussolini, who wanted The Sunken Bell to form a part of the Roman repertory, likewise wanted Martinelli to sing the role he had created in New York. The tenor is the owner of a villa in Italy and will spend some time there before returning to Ravinia.

Mario Chamlee, who achieved splendid success in Marouf at Ravinia, repeated that success in the same opera a few weeks ago when he made his debut at the Paris Grand Opera. This was the first time this American tenor had appeared in an operatic role in the French capital, but as a soldier in the A. E. F. he sang at the peace conference concert there, which was attended by President Wilson, Premier Clemenceau, Gen. Joffre, Marshal Foch and Gen. Pershing. Before the war Mr. Chamlee sang at Prague and Budapest and gave a concert in Albert Hall, London.

Edward Johnson made some plans for a European trip this spring, but changed his mind and instead will spend most of his time in his native city of Guelph, Ont. Mr. Johnson made the tour with the Metropolitan Opera Company this year and among other roles sang Lohengrin, which he sang in German for the first time at Ravinia some years ago.

New York has sufficient attraction for Armand Tokatyan, Giuseppe Danise and Mario Basiola for them to spend their vacations there, although Mr. Danise, who will motor to Ravinia, expects to make a round-about tour to include some historical spots near Washington, D. C.

Virgilio Lazzari did not go to Europe this spring, and is in the northwest part of the United States. Leon Rother

remained in New York. Maestro Papi expects to visit his brother in California before coming to Ravinia, and Louis Hasselmans is in the East. Wilfrid Pelletier will attend the French-Canadian folk festival at Quebec. Ruth Page, premiere danseuse, who recently returned from a trip to the Orient, says she has travelled so far since the last Ravinia season that she finds it a welcome change to spend these spring weeks at the home she now occupies in Hubbard Woods.

Concert Management Arthur Judson Notes

Louise Lerch will make her first appearance with the Society of the Friends of Music next season when she will sing the soprano part in Mendelssohn's Elijah on January 5 and 12. On February 2 she will be heard in Alexander's Feast by Handel.

Following his appearance at the Spartanburg Festival, Frederick Jagel sailed to spend the summer in Europe. He will return here for a concert tour in October before the opening of the Metropolitan season.

Jose Iturbi, Maria Olszewska, Florence Austral and Alexander Brailowsky will be among the artists appearing as soloists next season with the Cincinnati Orchestra.

In addition to his appearance with the Cincinnati Orchestra, Mr. Iturbi also will be heard as soloist with the Philadelphia and Philharmonic-Symphony orchestras during next season, which will mark his first tour of this country. The Spanish pianist also is booked for concerts in Montreal, Winnipeg, New York, Washington, Baltimore and Havana.

Nina Morgana is scheduled to sing at the annual meeting of the National Musical Retailers' Association at the Drake Hotel, Chicago, on June 6. Rudolph Ganz will share the program with the soprano.

Gregor Piatigorsky was heard for the first time in Vienna when he appeared recently at the last orchestral concert of the Society of the Friends of Music in that city.

Georges Barrere and his Little Symphony recently gave a series of six programs for the children of the Kansas City Schools.

Following engagements at the Royal Opera House in Rome and at the Dal Verme Opera in Milan, Giovanni Martinelli will return to this country the end of June for the Ravinia Opera season. In the autumn he will return to the Metropolitan, his schedule there to include a revival of

Puccini's Girl of the Golden West, with Jeritza in the title role.

Kathryn Meisle sailed recently for Europe, where on June 9 she will make her debut at the Cologne Opera, singing Brangane in Tristan and Isolde. On July 14 she will be heard as soloist with the Kurhaus Orchestra at Scheveningen.

Castelle Studio Notes

Elsie Craft Hurley, soprano, who won first prize in the Victor Herbert Memorial Contest recently held in New York, appeared in recital before the Maryland Society of the Sons of the American Revolution, with Virginia Castelle as her accompanist. Miss Hurley is an artist-pupil of George Castelle, well-known vocal teacher of Baltimore.

Another pupil, Page Wickes, soprano, recently was heard at a musicale given by the University Club of Baltimore. She sang a recitative and aria from La Favorita by Donizetti, and also Oscar Weil's Spring Song, with violin obligato, in which she was assisted by Herbert Bangs, violinist. Mrs. Castelle assisted at the piano for Miss Wickes.

Edwin Stringham Composing Abroad

Dr. Edwin Stringham, dean of the Denver College of Music, who is at present enjoying the privileges accorded him as a winner of a scholarship in composition under Ottorino Respighi at the St. Cecilia Academy in Rome, writes that he is at work on a symphony. When this letter was written he had already finished sketches of the first, second and third movements, and he was scoring the first. There is no program to the work other than the feelings brought about by living in beautiful Italy. The form of the work is fairly ultra-modern, though not excessive in the least, and is scored for a large orchestra.

Dunn Work Played in Europe

Bratislava, Czechoslovakia, recently had an opportunity of hearing James P. Dunn's Overture on Negro Themes for symphonic orchestra. It was performed under the direction of Manohar Leid-Tedesco, known in America as an orchestra conductor. The audience, which included connoisseurs who are among the most critical in Europe, "welcomed the American composition with enthusiasm," as reported in the European edition of the New York Herald. A performance in Prague also met with a good reception.

Carmela Ponselle in Opera

Carmela Ponselle, mezzo soprano, has been engaged for twelve performances with a newly formed opera company that plans a season at the Manhattan Opera House beginning in October. Miss Ponselle is engaged to sing Amneris, Delilah, Santuzza and Carmen.

Vera Curtis with Tillotson

Betty Tillotson announces that Vera Curtis, formerly with the Metropolitan Opera Company, is now under her management. Miss Curtis will be available for guest operatic performances, concerts, oratorio and opera lectures.

Mannes School Notes

Carl Bricken, Pulitzer Prize winner in composition, is a graduate of the Mannes School.

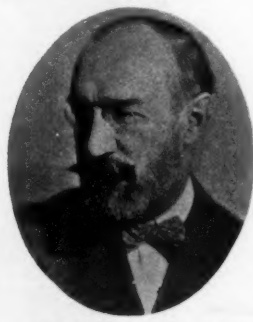
An addition to the Mannes School faculty next year will be Ralph Wolfe, a noted young American pianist.

Maazel Gives Private Recitals

Maazel recently played two private recitals in salons in Paris which were attended by distinguished guests. He gave these in the interim between concerts in Antwerp, Prague and Brussels.



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These artists and ensemble organizations are appearing under Concert Management Arthur Judson, with whom the Wolfsohn Musical Bureau of New York is now affiliated.

Karl Krauter Again at Pittsfield

Another season of constant activity and achievement for Karl Krauter came to a close on June 1 with the commencement exercises at the Institute of Musical Art of the



KARL KRAUTER

Juilliard School of Music in New York. Two pupils of Mr. Krauter graduated this year, and a third, Samuel Marantz of Newark, N. J., recently was awarded the Bamberger Scholarship entitling him to two years of training at the Institute.

Following a short vacation, Mr. Krauter will leave the end of June for South Mountain, Pittsfield, Mass. This will mark the seventh year of the South Mountain String Quartet, of which Mr. Krauter is first violin. As usual, the Quartet will give a series of concerts this summer every Sunday afternoon for ten weeks, beginning July 14. The organization has been noted for its presentations of chamber music of the highest type, including many first American performances, and this year's programs will be of the same excellent standard.

In addition to his ensemble playing, Mr. Krauter also plans to devote two afternoons a week during the summer to private teaching.

The fall will find Mr. Krauter again teaching at the Institute of Musical Art, and he also will fulfill an already heavily booked program of concert engagements.

Benjamin Franklin Series of Concerts

Among the most interesting concerts given in Philadelphia this year were those held at the Benjamin Franklin Hotel. This series, known as the Lester Ensemble concerts, took place on four Sunday evenings at intervals throughout the season in the ballroom of the hotel.

The artists who participated at these concerts were Jeno

de Donath, violinist; Judson Eldridge and Josef Wissow, pianists; Wilbur Evans, bass-baritone; Arvida Valdane, soprano, and Mary Miller Mount, pianist, accompanist, all of them well-known concert artists.

The popularity of these concerts at the Benjamin Franklin may well be judged by the fact that they were well patronized, the attendance being in excess of 1,000 persons on each occasion.

Marguerite Easter's Plans for Next Season

Marguerite Easter, New York concert manager, anticipates an active season next year. She announces that she has in mind some new ideas regarding management, which, she



MARGUERITE EASTER

says, have already been received with great enthusiasm especially by the young artists.

Next season Miss Easter will manage recitals in general, as well as for artists under her management. She also will continue her series of joint recitals, which have been well received thus far, and which, she believes, solves one of the difficulties of debut recitals and, through combining forces, greatly minimizes expenses.

Some of the artists under Miss Easter's management are Anna Hamlin, well-known concert and operatic soprano, who will return this month from a European tour; Earle Pfouts, violinist, who, assisted by Mrs. Pfouts, was well received recently in recital in New York; Carrie Bridewell, contralto, who met with success this spring in Bermuda and will be

heard in the United States next season, and Carolina Lazzari, contralto, who recently returned from a tour of concerts in the Middle West.

Frank Bishop Opens New Piano School

Frank Bishop recently opened a new Piano School in Detroit, in the very heart of the Art Center and overlooking the gardens of the Main Library and the New Institute of



FRANK BISHOP

Arts. There are ten studios, all of them light and spacious and artistically furnished, and there also is a small hall, with a seating capacity of two hundred, for pupils' recitals.

Mr. Bishop enthusiastically declares that the unique feature about his school is the friendly atmosphere of cooperation. He chose his associates, he says, because of their ability as teachers and performers and also because of their personality. They are Bernice Moyer, Marie Hacker, Evelyn Gurwitch, Dorothy Jaeger, Esther Miller and Lottie Sultan. All of them having been trained by Mr. Bishop, the same technical methods and musical ideals will be carried out with every pupil, and yet each teacher will be given every opportunity in achieving his individual ideas. The students are to be divided into three classes, elementary, intermediate and advanced. For those seeking a professional career, diplomas will be given at the completion of a prescribed course.

It is not only as a teacher, however, that Mr. Bishop is well known, a number of his pupils having been presented both here and in Paris with great success, but he also is a concert pianist of marked ability, as judged by the opinion of critics both here and in Europe. Le Minestrel, Paris, referred to him as among the best pianists of his generation, while Paris Soir said, "vibrant, brilliant, colorful, Mr. Bishop's playing is at all times 'interesting', which, for a virtuoso of the keyboard is a much appreciated quality." "Mr. Bishop has arrived," declared the Detroit News, and the Free Press called him "an accomplished pianist, full of confidence and with an excellent workmanship."

Ralph B. Savage and Pupils Achieve Success

Within a week after the appearance in the MUSICAL COURIER of the announcement that Ralph B. Savage, Pittsburgh vocal teacher, would teach this summer in Los Angeles, he received a telegram from Francis Wheeler, director of music in Centenary College, Shreveport, La., which read as follows: "Just noticed your plans of going to Los Angeles. Can you arrange stop here en route? Could arrange good week of teaching. Wire if possible."

Mr. Wheeler, who acted as a song leader of the U. S. Army and Navy Corps during the World War, is one of the many successful singers from the studio of Mr. Savage. So also are Mildred Gardner, dramatic soprano of New York, who is fast making a name for herself in the radio field; Caroline Himelblau, contralto, who has been enthusiastically praised by the press for her "unusual" costumed song recitals in Russian, Spanish and Irish, and Howard White, who has been heard with the Henry Russell Boston Opera Company.

Suzanne Keener, coloratura soprano, who is well-known in the recital field, said of her early training under Mr. Savage: "The hours in your studio enriched the voice and mind, and I shall always be grateful to you. That all may read and know what you did for my voice, I will say that the training you gave me enabled me to enter the Metropolitan Opera Company just eight months after leaving you. You laid such a good foundation for me that I have built three hundred and sixty-two concerts upon it."

Isabelle Yalkovsky Acclaimed

Isabelle Yalkovsky, brilliant young pianist, who was presented by the Schubert Memorial in New York at a concert with the Philharmonic Orchestra on January 2, has since met with splendid success wherever she has been heard, including appearances as soloist with the Philadelphia, Detroit and Cleveland orchestras. Owing to these and other concert engagements, Miss Yalkovsky's contemplated European trip has had to be deferred until the spring of 1930.

Following a recent recital of the Schubert Memorial in Baltimore, the Evening Sun declared that Miss Yalkovsky "should go far, for she has the qualifications to take rank with the foremost exponents of the instrument." Some of these qualities, as noted by this critic, were "fire, brilliance of execution, imagination, the uncommon gift of a sense of humor," and also "a remarkable plasticity and a liquid quality, strength and virility, breadth, sharpness of outline and vitality . . . and, that greatest of all traits, an abiding humility which distinguishes the true artist."



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Ziegfeld Follies
Operatic Debut—at the Vienna
Volksoper as *Marguerite in Faust*

1924-25 Presbourg--Czechoslovakia--National Theatre
(*Gilda—Marguerite—Mimi—Micaela*)
Monte Carlo Opera Season
(*Musetta—Micaela*)
British National Opera
(*Princess in Coo D'Or—Mimi—Julietta—
Antonia—Micaela—Musetta*)
Created Leading Role—*Hugh the Drover*

1925-26 Debut—Metropolitan Opera
(*Mimi—La Boheme—Marguerite—Julietta—Nedda*)
Deauville—Casino Opera (*Mimi—La Boheme*)
Paris—Apollo Theatre—*Merry Widow in French*
Re-engaged Monte Carlo Opera Season

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Opera—France
(*Thais—Manon*)
Debut—Opera Comique—Paris
(*Mimi—La Boheme*)

1927-28 Re-engaged Metropolitan Opera
Debut—Berlin—Staatsoper (*Marguerite*)
Ravinia Opera Season (*Mimi—Juliette*)
Washington, D. C.—National Opera (*Thais*)

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Gabrilowitsch Conquers Vienna as Conductor and Pianist

Not Heard in Austrian Capital Since Ante-Bellum Days—Furtwängler Honors Pfitzner on Sixtieth Birthday—Geza and Nora de Kresz, Acclaimed with Vienna Symphony—Dai Buell, Florence Stage and Ruth Kemper Among American Visitors—Paul Robeson the Latest Fashion

VIENNA.—"The flowers that bloom in the spring" are the heralds of musical visitors from overseas; for when the American season ends our season begins. This cold spring the flowers have been very diffident about blooming, but fortunately they have had no effect on the influx of stars from America and, one by one, we are seeing—and hearing—even those whose names have become almost fabulous with us.

Ossip Gabrilowitsch is one of them. For decades past the initiated have known the name as that of a shining luminary in the musical firmament of the U. S. A. But the general public, less informed, hardly knew his name, so when the great man arrived at the Grosse Musikvereins Saal for his first concert in years he faced a public composed chiefly of connoisseurs. He chose Brahms as his medium for reintroduction and opened the program with the C minor symphony. The hymnic swing of the last movement has rarely been presented here with more vigor or with broader strokes than Gabrilowitsch gave it. Then came the B flat major concerto (with the assistance of that excellent conductor, Ignaz Neumark) and with that Gabrilowitsch's conquest of Vienna was complete. For his second concert the pianist-conductor chose Tchaikowsky's fifth symphony and Mozart's D minor concerto. They were two memorable evenings, enthusiastically greeted by public and press.

BACHAUS, TOO, PLAYS BRAHMS CONCERTO

Immediately following Gabrilowitsch's homage to Brahms we heard the same B flat major concerto once again, played in masterly style. Wilhelm Bachaus was the pianist, and again the scene was the Grosse Musikvereins Saal, where Brahms once led his own symphonies. Robert Heger conducted, completing the evening with Brahms' Fourth Symphony.

Hans Pfitzner, the last "Romantic" of our day, was recently feted in Vienna on the occasion of his sixtieth birthday. Wilhelm Furtwängler, in a Philharmonic concert, honored him with a performance of Herr Oluf, his early ballad for baritone and orchestra, and the Staatsoper invited Pfitzner to Vienna to conduct his operas, Die Rose von Liebesgarten, that strange, and now somewhat pale, pot-pourri of dramatic and melodic elements from Parsifal and the Ring, as well as Palestrina. Pfitzner, militant fighter against modernism, creates around him an atmosphere of old lavender; yet in a work like Palestrina he is perhaps more "modern" than he realizes. Whether this opera lives or not it will always remain a landmark of German idealism in a materialistic age.

GEZA AND NORA DE KRESZ RETURN

Two more home-comers, besides Gabrilowitsch, are Geza de Kresz and his pianist wife, Nora Drewett de Kresz. They appeared before a large and enthusiastic audience at the Grosse Musikvereins Saal, with the Vienna Symphony Orchestra under Martin Spörr. From Bach's E major concerto through the Brahms concerto to Ravel's Tzigane, Geza de Kresz displayed a big, beautiful tone, a brilliant technic, authority of style and dazzling virtuosity. With a charming and graceful modesty, Mme. de Kresz allotted herself the place of a supporting instrumentalist for the Bach piece, but left her place in the orchestra for a performance of Chopin's F minor piano concerto. A great performance that was impressive by its directness of appeal, and its sincere musicianship. The warmest of welcomes was extended to the de Kreszes by their many friends and admirers. They have now come to stay for a time to fulfil pedagogic duties with the musical summer course of the Austro-American Institute.

Emil Sauer, old-time pianistic lion, rarely leaves his Viennese den nowadays, even to appear before the Viennese. One or two recitals each season are the maximum he has to spare for us. As a teacher the "grand maître" is widely sought and attracts much foreign talent. One of his happiest products, heard here recently, is Florence Stage, a young American possessing a brilliant technic, deep musical insight and a sense for fine pianistic values. These qualities were amply in evidence in numbers by Beethoven, Debussy and Chopin.

Karol Klein, a young Pole, claims Ignaz Friedman as

one of his masters, and his Schumann Carnival and his Chopin playing did credit to so illustrious a tutor. He is a pianist of the temperamental type, with plenty of vigor and abandon.

DAI BUELL AN ARTIST OF RANK

More esoteric, perhaps, and less tempestuous, was the American pianist, Dai Buell. Conflicting duties prevented me from hearing more than a portion of her program, but that sufficed to prove her an artist of high rank.

The violinistic field is still largely governed here by the perennially returning Bronislaw Huberman, who, according to rumor, plans a temporary retirement for the coming season, and Vasa Prihoda, whose local popularity is in singular contrast to his standing in other big cities. This year they have had to share sovereignty with Adolf Busch,

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who has at last come into his own and who drew a large, enthusiastic audience.

With the established stars ruling the day, it is gratifying to record the advent of new favorites. Adila Fachiri, for instance, has this year firmly established herself in Vienna. Her two concerts were splendidly attended, and her audiences were enthusiastic. This British violinist of Hungarian birth and German training—a happy blend—has the requisite gypsy fire to revolutionize her audience, and the musicianship and style to give joy to the connoisseur. It is good to know that Vienna has now taken her to its heart. Fachiri played sonatas (Bach, Brahms, and the Kreutzer Sonata) with depth and finesse, and reaped virtuoso glories with Respighi's Concerto Gregoriano.

Ruth Kemper, young American violinist, registered a gratifying success in two recitals. She is gifted and finished, and still young, and will be welcome when she returns.

MODERNISM IN VIENNA

If I have complained often lately of Vienna's reserved attitude toward modernism, it is only just to record the exceptions to the rule. Our state musical institutes—the Academy and the High School of Music—have often been regarded as bulwarks of conservatism. What a pleasant surprise, then, to find an entire concert of the High School devoted to the music of Arnold Schönberg, and the later Schönberg, mind you: Pierrot Lunaire, the Stefan George songs, and the like. They were "unsingable" and "unplayable" to accomplished musicians only a few years ago. But here a band of pupils performed them, and performed them exceedingly well.

Also let us say a word about our second big conservatory, the New Viennese Conservatory of Music. Josef Reit-

ler, otherwise musical critic of the Neue Freie Presse, is its director. It is his child in the truest sense of the word. He has spared neither time, energy nor financial sacrifices in bringing this institution to a niveau where it ranks beside the big, subsidized state music schools. After years of toil and trouble, the ambitious man sees his efforts rewarded. A concert given by the orchestral class (under Rudolf Nilius) and one by the chamber music class revealed the work not of students but of full-fledged professionals. With Dr. Reitler known as a staunch, public fighter against ultra-modernism (in accordance, no doubt, with the general policy of his paper), it was amusing to see the names of Schreker, Honegger and Milhaud on the programs, and hear their works all splendidly performed.

With most of our own singers giving guest performances in other cities we were doubly grateful for the advent of a newcomer on the boards of the Staatsoper. Teiko Kawa, the charming Japanese soprano, appeared again as Madame Butterfly, a role in which she had endeared herself to opera lovers a few years ago at the Volksoper. Again we heard a voice which has lost none of its exotic charms, and again we were most impressed by her gripping histrionic portrayal; she has found new expressions, new inflections for revealing the childlike naiveté and heartrending anguish of the Japanese heroine.

PAUL ROBESON'S SUCCESS

Another "exotic" guest, Paul Robeson, has been with us. He came straight from London, barely freed from the fetters of a fatal popularity in Show Boat, happy to be himself again: a serious recital artist far removed from the spotlights of musical comedy. Here he sang negro spirituals only, and his triumph was complete. The halls were crowded with fashionable audiences that included the American Ambassador; and Robeson's warm, naturally produced voice, together with his unassuming, boyish stage manners, immediately endeared him to them. In fact, Robeson has become the fashion in Vienna.

Maria Labia, announced as a "Roman soprano," has been with us again. The writer still remembers her interesting stage delineations at the Manhattan Opera House of old Hammerstein days, and her occasional operatic appearances in Vienna. Labia is still an interesting artist, even though her voice has paid its tribute to time; it has since lost some of its mellowness, if not its volume, which was rather too big for the small hall.

Jessie MacLennan, on the other hand, would have been heard to better advantage in recital than with orchestra in the big Konzerthaus hall. Here is an unusually musical soprano, with a delicate voice and with an interpretative taste which told, despite evident indisposition. Jacques von Lier, pre-war Viennese cello favorite, wielded the baton for the soprano and reaped separate honors with a short and amusing Chinoiserie by the young Italian, Volonino. Pleasant music, if none too exciting, and splendidly orchestrated.

PAUL BECHERT.

Gray Lhevinne Recital at Marion, O.

Under date of April 24, an article signed by Hallie Haneh of the Marion Star states: "What can be said of an artist who has won the admiration and acclaim of world-famous critics and of audiences everywhere, who has a personality that is in itself worthy of columns?"

"Estelle Gray-Lhevinne gave her second recital last night, a program worthy of Carnegie Hall, New York City. After hearing her it was easy to understand how she has gained a reputation as being the greatest contemporary woman violinist.

"Gray-Lhevinne opened the program with a wonderful interpretation of the concerto of Viextemps, closing with the Fantasie Appassionata, Viextemps, also played passionately. "The sweep of her bow was like that of a man, yet the delicate interpretation of parts of the compositions showed the artistic temperament of a charming woman. The deep, lingering notes, the high, clear singing moments of her violin, and her swift, agile and splendid fingering held her audience fascinated during the entire concert.

"Her Haydn had charm, her Mozart quaintness, her Rimsky-Korsakoff was weird and fascinating, and Smetana had haunting sadness and gay abandon."

Barre Hill in New York

Judging from the remark made by President Mrs. William R. Chapman, Barre Hill's appearance before the Rubinstein Club on May 1, before two thousand guests, was a success. Mrs. Chapman said: "I am sorry I cannot permit Mr. Hill to sing another encore but I promise you he will come back to the Rubinstein Club next season."

During the few days Mr. Hill and his manager, Jessie B. Hall, were in New York, many interesting contacts were made, including an arrangement for New York representation by Chamberlain Brown, who will introduce Barre Hill to New York in a Carnegie Hall recital immediately after the close of the Chicago Civic Opera season.

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Kathleen Stewart to Play Abroad

Kathleen Stewart's name is very familiar to NBC "listeners in," and has been for the last five years. Previous to that Miss Stewart devoted her time to teaching piano pupils, and studying with Howard Brockaway.

In telling how she became identified with radio, Miss Stewart said that some friends had pestered her about five years ago to make an audition for the National Broadcasting Company. She did not want to do this in the least. The friends kept after her. In a weak moment she acquiesced. The audition was very successful, and, through some last minute cancellation, she was asked to play a half hour of solos only an hour or so after that audition. This resulted in an engagement to give a similar program once a month—in the evening.

Day times were still spent in teaching. Finally the NBC needed a studio accompanist and pianist all the time, and she was to be found every evening at the old downtown studio. The work increased so heavily that it was not long before Miss Stewart was working both day and night. It was not infrequent to find her busy in the studio in the combined capacity of pianist and accompanist from ten in the morning until twelve at night.

While enjoying the work, which she calls "a liberal education in itself," nevertheless it was a terrific strain, and arrangements were made for her to work only during the day, except on some occasions in the evening when she was scheduled for a special hour.

These five years have been crammed full with all sorts of experiences of a very pleasant kind. As secure as her place may be, Miss Stewart is constantly working on her music to keep up her technic. The competition is so great, she contends, that one has to keep on her toes musically. And she does. It necessitates rising each morning at five and practicing until seven. Always on the lookout for good music, she says she is fortunate in having Mr. Brockaway as her musical advisor, because he likes the same type of music as she does and his choice of new music is usually the same as Miss Stewart's.

After her early morning practice, Miss Stewart, who lives near Nyack, N. Y., commutes to New York and is generally in the National Broadcasting studios on Fifth avenue by ten o'clock. When evening comes she cannot wait until she gets on the train homeward bound. She adores working in her garden and cultivating all sorts of flowers. The outdoor life is her greatest inspiration.

Her refreshing radiance of personality is instantly felt by persons meeting her. Frank blue eyes and an easy, cordial manner impress one at once, also her unaffected and direct manner of speech. She has a smile for everyone and is ever willing to help those about the studio whenever she can. One would say that the NBC is indeed fortunate in having such a fine specimen of womanhood in its midst.

On May 25, Miss Stewart and her mother sailed for Europe on the S.S. Samaria. It marks the pianist's first trip abroad and the first real vacation in over five years, which she is anticipating with keen enthusiasm. On June 11 Katherine Tift-Jones and Miss Stewart will give a joint recital in London under the auspices of the English Speaking Union at Dartmouth House. June 14 is the date of their joint recital at Aeolian Hall. They will probably appear later in Paris, before sailing for home on July 6, when Kathleen Stewart will resume her activities with the National Broadcasting Company. J. V.

Emil Cooper Wins High Praise in Munich

The recent successes of the eminent Russian conductor, Emil Cooper, chronicled in a previous issue, have had further ramifications which are well worth noting. For example, One Munich critic wrote: "But above all one must admire the musical exactitude which extends to the smallest details—and which is closely affiliated with the famous art of ensemble—the complete merging of these details in the whole, the hair-fine rhythm, the virility of the expressive performance. One can judge how excellent an educator and leader the general musical director, Professor Emil Cooper, is, by what he accomplished on the first two evenings. But not only with his conducting technic did he win admiration, it was first and foremost as an inspiring interpreter. A strong spiritual influence radiates from him, and if the performances completely fascinated the listeners and swept them to wild applause the responsibility rested by no means least with Emil Cooper, who knows how to make the music the moving soul of the drama. This ability to win the audience for the work is the more astonishing in that neither opera is especially gripping or dramatic in its story, which, together with the fact that they were sung in a foreign language, made their success doubly doubtful. Cooper's musicianship and energy as a conductor were apparent in fine results he obtained from the orchestra, which had been scratched together for the occasion. What these men accomplished was positively surprising."

The critic of the Münchener Neueste Nachrichten said, among other things: "A notable impression (indicated by the stormy applause) was made by the conductor, Emil Cooper. He led the large ensemble and the 'ad hoc' assembled orchestra of Munich musicians with an all-inspiring fire and with the greatest clear-headedness."

In the Münchener Zeitung the following paragraph proves to be no less laudatory: "To the most important links in this chain of great impressions belongs the musical leader, Prof. Emil Cooper, a conductor whose complete mastery of all technic is no less than his gift of genius; who drew out of the 'scratch' orchestra everything that was possible with such short rehearsals and the unfamiliarity of the players with one another."

Madrigal Club Musicales and Luncheon

Nearly 100 people were present at the annual luncheon-musical of the New York Madrigal Club, Marguerite Potter, president, at the Hotel McAlpin, May 11. The guests of honor included Sue Harvard, Mrs. Yeatman Griffith, Seneca Pierce, Carolyn Beebe, Paul Boepple, Etta Hamilton Morris, Frederick Riesberg, Carlos Salzedo, Jessie Fenner Hill, Kendall K. Mussey, Marie Miller and Florence Otis. Each of these, presented by Miss Potter, said a few words on the subject next to their hearts, with invariable flattering reference to Miss Potter and the club. The president mentioned the eight debut recitals she plans at Chalif Hall next season, and presented Miss Oliver, her secretary, with a gift.

KATHLEEN STEWART (at the piano)

and others at a recent broadcasting, including Louise Homer, Kathryn Meisle, Agnes Davis, Maria Kurenko, Nina Morgana, Katharine Homer, Allen McQuhae, Hazel Arth, Alois Havrilla, Reinald Werrenrath, Harry Spier, Arthur Hackett and Graham McNamee. (Photo by Harold Stein.)



Susan Fisher and Helen Riley sang as one in several duets, and each was heard in solos, Miss Fisher's voice impressing the hearer with its power and brilliancy, while Miss Riley's had quality and expression. Anita Fontaine played excellent piano accompaniments.

Stransky Honored With Dinner

A dinner in honor of Josef Stransky was given to him by his friends recently at the Hotel Warwick. Leonard Liebling was the toastmaster. An impromptu musical program followed the dinner, with Viennese waltzes and marches, (specially jazzed for the occasion) and songs by Pasquale Amato (Figaro's aria) and Wallace Cox concluding the festivities.

Messrs. Fradkin, Blinder, and Clarence Adler played in the small orchestra which delivered the Viennese numbers, old favorites of the guest of honor. Albert Frieser presided at the drums. He was the tympanist of the Philharmonic for twelve years under the Stransky direction.

The speakers were Messrs. Liebling, Bierhoff, Goldman, Jacobs, and Stransky.

Mr. Stransky sails for Europe June 1, on the Majestic.

Social Grand Opera Company Gives Lucia

The Social Grand Opera Company, a newly formed organization which plans to put on a season of opera in New York next year, presented Donizetti's Lucia di Lammermoor at the Palm Garden Theater, May 15. Vittoria Senglen, American coloratura soprano, was cast as Lucia; Giuseppe Barsotti was Edgar; and the part of Henry Ashton fell to Giuseppe Interrante. The lesser roles of Bucklaw, Raimond Bide-the-Bent, Norman and Alice were sung

by Vincenzo Nola, Giuseppe Gravina, Gennaro Grashino and Esther Heller Weiser respectively. Paolo Renzi, of the Chicago Civic Opera Company, conducted. The singers were all well cast, receiving numerous curtain calls at the end of each act, and the performance as a whole, except for the interminable waits between acts, bore the stamp of capable direction.

Music at Little Carnegie Playhouse

Joan of Arc, with its French music, at Little Carnegie Playhouse, was later followed by The Village of Sin, a Russian picture (Sovkino Production), giving opportunity to Alfredo Antonini, the pianist and musical director, to show his skill. The picture is absorbing in its genuine Russian views, including Springtime and Harvest, with a peasant wedding, and throughout the music rings true. One hears Rubinstein, Tchaikowsky and Rimsky-Korsakoff during the picture, always appropriately applied, and a featured musical number includes Stravinsky's Petrouchka music.

Mildred Dilling Finishing Busy Season

Mildred Dilling has been spending the winter concertizing in the United States and will return to England in June for concerts that will keep her busy until the fall.

On April 25 she gave a program at the home of Mr. and Mrs. Charles Schwab, with Merle Alcock of the Metropolitan Opera Company and Archer Gibson, organist. April 28 she played in Nyack; May 5 in Morristown, N. J.; May 8, Andover, Mass.; May 11, at the home of Mr. and Mrs. Manville in Pleasantville, N. Y., repeating the program that was given at the wedding of their daughter to Count Bernadotte, nephew of the King of Sweden.

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Are the "Talkies" Here to Stay?

By John Hutchins

Vocal Diagnostician

No one can deny that the theatrical and musical world has experienced a tremendous change of conditions during the last decade. It is my conviction that ten years from now the theater as we know it today will be still more radically entrenched in its new form of expression.

There will always be a certain group who will attempt to re-establish old standards that have been in vogue for the last half century, but the public demand will always determine the financial success of any attraction, and do it through the box office. Unfortunately, a professional cannot exist indefinitely upon the rich personal satisfaction of purely artistic triumphs. In other words, "One must eat," and must earn money to buy his food.

Let us consider for a moment the tremendous historical value of news reel features with sound. The voices of Bernard Shaw, Mussolini, the Pope, our Presidents, and many of the great men of all time to come will be preserved for posterity. Imagine how many Frenchmen now living would be thrilled at the spectacle of Napoleon addressing his troops on the eve of battle. Picture to yourself the delight of our own school children listening to Lincoln at Gettysburg, or Washington taking his oath of office. Many musicians admit that the so-called "canned music" will be of great educational value for future generations; but as for its relation to the drama or music they say it will never be successful. I think they are wrong.

I predict that very shortly a motion picture without voice and sound will be as great an oddity as phonofilm

was three years ago. Many are saying "The Talkies are a novelty. As soon as the novelty wears off, the silent drama will again resume its proper place, and the glorious art of pantomime will not be lost." Again, I think they are wrong.

A very small minority desire pantomime in America today. Two years ago Vitaphone was a novelty. At the present moment, it still remains a novelty but with an increased public demand of a thousand per cent. New York, Chicago and Los Angeles will not determine the success of the "talkies." It will be the thousands of "Hicksvilles" and "Smithtowns" with tiny populations that will pay fifty cents or a dollar admission to hear the latest of Broadway productions.

It would be impossible for the New York manager ever to venture to present an original cast of a large production in the smaller places, because musicians' and actors' salaries plus travelling expenses make it a financial impossibility. Let us admit that "canned music" has not the same appeal as the personal presence of an artist. That does not influence the situation facing the small town theater manager. "Talkies" are a tremendous improvement over amateur stock companies and silent movies. For these and many other similar reasons the thousands of rural agents are clamoring for sound pictures, and to fill this demand a great new musical industry is now rapidly organizing.

Is the talking film, therefore, going to sound the death knell of opera, musical comedy, vaudeville, concert and the legitimate drama? many have been asking themselves. It is my belief that for a short time this industry will affect the usual volume of theatrical business. However, a balance will be eventually struck and the drama will resume its rightful importance in the world of entertainment. Why? you may ask. Because the personal element of an artist's presence is something that can never be interpreted by a mechanical device, because, regardless of its perfection, it is nevertheless a machine and a machine cannot replace the personal element. Perhaps this new invention may help the public to realize that only the really talented can succeed in the operatic and concert field today.

Almost every day I hear some ambitious and misguided pupils sing for me who have been "preparing for opera" with this or that coach. In many cases, although totally unfitted for opera, they have every attribute for musical comedy or the talkies. How long will pupils try to enter fields for which they are not fitted? At the present moment three of New York's best known producers are seeking attractive young people who can sing for immediate employment. In the opera field there are many singers who will never get a chance. Some vocal instructors are guiding their young protégés into the opera, even though they know that paying positions are few and that applicants are many. Why not advance with the times and aid the ambitious pupils to a lucrative livelihood, instead of artistic poverty?

"The Talkies" offer many an opportunity to earn good and steady salaries.

"Concerning a Very Great Singer"

With the above headline Walter D. Hickman, music editor of the Indianapolis Times, reviewed the concert given there by Nina Morgana, soprano of the Metropolitan Opera Company, on May 13, under the auspices of the Maennerchor Society. The article in its entirety will be of interest:

"Indianapolis has found another fine musical friend. Her name is Nina Morgana and she is a soprano of the Metropolitan Opera. She made her first Indianapolis appearance last night at the Academy of Music as guest soloist with the Indianapolis Maennerchor. I can say this with the greatest ease: I never have seen a singer so completely charm an audience as this singer did last night. Never have I heard such an ovation, the real thing, given to an artist with the Maennerchor. It nearly became a riot.

"There were many reasons for the great triumph of Mme. Morgana. In the first place she and her accompanist, Alice Vaiden, were so well prepared that the pianist did not have to use her music at any time. The same with Mme. Morgana—she did not even use her notes. In other words, they were completely prepared for all programmed numbers as well as many encores. Other concert singers should study this method of Mme. Morgana. I never recall seeing this done before—the complete absence of music for the pianist and the singer at the same time. There are many singers who do not use notes through an entire performance. Others always do.

"Then the singer was in perfect voice, true all the time. She is a great actress, she acts her songs and I still think this is an important part of the duty of a concert singer. She lived the moods of her songs.

"And she is a corkingly clever showman. This woman knows her concert stage. When the great ovation came, she returned to the stage and sang to the Maennerchor, I Love You. And she meant it.

"Another reason: she sang a group in English and conquered with The Ballade of Colleen, composed by her pianist. Her first great triumph came while singing the waltz airs from Romeo and Juliet. And another great possession is the ability to sing as if you loved to sing and nothing else mattered. That, this singer has. I am willing to say that Mme. Morgana gave me my most complete musical thrill of the entire season. And I mean every word of it."

Raymond Bauman Pupils In Recital

Raymond Bauman, well known as a pianist, composer and teacher, presented his pupils in recital at his studio in New York on May 19, before an audience that completely filled the pretentious studio. Each pupil appearing on the interesting program demonstrated a careful musical training, which proved that they have been well versed in the rudiments of real musicianship, and should develop rapidly under the able guidance of this excellent teacher.

The pupils appearing were Marilyn Schroeder (age six), John Heller (seven), Elaine Schroeder (seven), Garry



DEVORA NADWORNEY,

contralto, who will be one of the soloists at the performance of the Messiah to be given in Boston by the Handel and Haydn Society, June 9. Miss Nadworney was formerly with the Chicago Civic Opera Company and is now one of the leading radio soloists of the National Broadcasting Company.

Pinkus (nine), Marjorie Jawetz (eight), James Seligman (ten), Arline Korbin (ten), Elliot Pollinger (ten), Charlotte Kahn (ten), Joan Lahm (ten) and Myra Serating (twelve). Each appeared on both parts of the program and played with unusual skill for children so young. As a finale to the program, Mr. Bauman and Myra Serating, who is most gifted and displayed excellent musicianship, offered the Peer Gynt Suite, for four hands.

Mr. Bauman sails for Europe today, June 1. He will do some work in Paris and then go on to Salzburg, Austria, where he will teach, play and compose. In the fall he will return to New York and resume teaching at his studio.

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Philadelphia Conservatory of Music Concert Enjoyed

Capacity Audience Attends Commencement Exercises
—Elizabeth Gest Pupil in Recital—Leeftson
Conservatory Concert

PHILADELPHIA.—The final concert and commencement exercises of the Philadelphia Conservatory of Music took place in Witherspoon Hall on May 20, before a capacity audience, about 100 being turned away.

The program was impressive, opening with the Bauer arrangement of the Bach Prelude and Fugue in C minor for two pianos, played by Allison R. Drake and Milton Stansbury with great power.

The Conservatory String Orchestra played a Passacaglia by Handel (a free arrangement for string orchestra after Johan Halvorsen by Boris Koutzen) with Mr. Koutzen conducting. It was an impressive number, cleverly arranged and well played. The personnel of the orchestra includes thirty-eight boys and girls, young men and women, who have been splendidly trained by Mr. Koutzen, himself a violinist and composer of note.

Virginia Cheesman gave a clean-cut interpretation of Bach's Prelude and Fugue in F minor for piano.

Following this came five piano numbers—Sonata in F minor op. 5 (1st movement) by Brahms, played by Mildred Whitehill Richter; Chopin's Etude in B minor, played by Geraldine Stout; Arabesque by Debussy, played by Julia Shanaman; Dohnanyi's Etude in E major, played by Naomi Koplin, and the 6th Liszt Hungarian Rhapsody, played by Natalie Heider. All showed good training and musical understanding, while Miss Heider aroused great enthusiasm by her splendid performance of the difficult Liszt number.

Helen Rowley gave a good performance of Saint-Saëns' Concertstück op. 20, in A major, for violin and orchestra, with Inez Koutzen playing the piano arrangement of the orchestral score most satisfactorily.

Florine A. Thanhauser exhibited fine technic in her playing of the Cesar Franck Variations Symphoniques for Piano and Orchestra, with Arthur Reginald playing the piano arrangement of the orchestra score.

Fanny Sharfsin (1st violinist of the conservatory orchestra) gave a brilliant interpretation of Chausson's Poème for Violin and Orchestra, Mrs. Koutzen again providing the fine piano accompaniment (arranged from the orchestra score).

Following this number, Miss Ruth Carmac, a member of the faculty of the conservatory, spoke briefly of the aims of the school, and its custom of awarding scholarships, also paying special tribute to Mrs. D. Hendrik Ezerman (managing director) for her inspiration to the students through her sympathetic interest in, and personal contact with them. The scholarships are made possible by the fellowship of the conservatory, which is composed of members of the faculty and advanced students. There were four awarded at this time—two to students in the preparatory department of the creative harmony courses under Mr. Frederick W. Schlieder-Ludwig Yakimoff and Harvey Bacal; one to Katharine Lippincott, who leaves the preparatory department and enters the advanced classes in theory; one in the ensemble department under the direction of Mr. Koutzen to William Castagno.

Two more musical numbers were well presented before the presentation of diplomas—Kathryn Grube and Maria W. Ezerman, accompanied by the conservatory orchestra, played Bach's Concerto in C major for two pianos and string orchestra; George Wargo, Doron Sutch, Guido Loro, also accompanied by the orchestra, played Vivaldi's Concerto for three violins and string orchestra.

The commencement exercises were admirably conducted by Frederick W. Schlieder, who made a very appropriate address to the graduates and audience. Teacher diplomas in the piano department were presented to Lillian Virginia Cheesman and Elizabeth Margaret Sterling—in the violin department to Doron Sutch. Soloists' diplomas were presented to Naomi Koplin and Julia Shanaman, both pianists.

PUPIL OF ELIZABETH GEST IN RECITAL

On May 24, Elizabeth Gest, well-known composer, pianist and teacher, presented her pupil, Mary Louise Fox in a studio recital. Miss Fox, who graduates from High School this year, reflected great credit upon her teacher, with whom she had studied for nine years, and upon herself for her diligent work and ultimate accomplishment. She has a charming, unspoiled personality, no distracting mannerisms and a fine musical equipment. Her technic is clean-cut and facile, her pedaling shows attention to detail, her phrasing is correct, and her general musical understanding is good.

Her program was in three groups—1st, Grillen, by Schumann; Grave Allegro, by Beethoven; Impromptu in A Flat, by Schubert—2nd, Consolation No. 3, by Liszt; Erotik, by Grieg; a lovely arrangement of Brahms' Lullaby by Miss Gest; and Rachmaninoff's Polichinelle (this group evidenced the young soloist's poise and control, as much of it was played amid the distraction of a sudden and furious electric storm)—3rd, La Cathédral Engloutie, by Debussy (to which Miss Fox gave an excellent interpretation); Debussy's La fille aux cheveux de lin; Chopin's Nocturne op. 37 No. 1, and Polonaise op. 40, No. 1. The enthusiasm of the audience demanded two encores—Old Refrain, by Kreisler and Puck, by Grieg. It was a thoroughly enjoyable performance.

Miss Gest also teaches at the Shipley School in Bryn Mawr, and recently held her annual pupils' recital there, with seventeen playing, further evidencing her fine training.

LEEFTSON CONSERVATORY CONCERT

The Leeftson Conservatory of Music, Julius Leeftson, director, gave its annual commencement concert at Witherspoon Hall on May 25.

Sarah Beck and Anne Monahan Bradley opened the program with a fine performance of Toccata Brillante for two pianos by Ashton.

S. Elizabeth Lloyd played Introduction and Allegro by Godard particularly well, accompanied at the second piano by Mr. Leeftson.

Elizabeth Hutchison, who is ten years old, gave a very musically interpretation of Gigue by Corelli and Fable by

Raff, eliciting enthusiastic applause from the good-sized audience.

Stanley Zeman played four numbers—G minor Rhapsody by Brahms, Chopin's Scherzo in B flat minor, and Nocturne in E minor, and the Strauss-Bass Waltz. In each he did some very fine work both technically and tonally.

Bertha Amzezhoff gave a fine performance of Mendelssohn's Capriccio Brillante in B minor, accompanied at the second piano by Mr. Leeftson.

Theodore Paxson did some very finished work in Bach's Prelude and Fugue in A minor, Enigme by Junker and Perpetual Motion by Weber.

Ronald O'Neil also did some excellent playing in Ravel's Sonatine, and Naiads at the Spring by Juon.

Mr. George L. Lindsay, director of Public School Music in Philadelphia, made the address of the evening and also presented the teachers' certificates and prizes. Elizabeth Leftwich Robinson and Bertram Arthur Oberholtzer were presented with teachers' certificates, while the prizes for the best work in harmony were awarded as follows: First year, to Kathryn Rank and Marjorie Tyre; second year, to Oscar A. Eyerman and Jane Erwin; third year, to Albert Legnini.

The program closed with a fine performance of Chabrier's Espana, for two pianos, played by Ronald O'Neil and Theodore Paxson. The playing of all the young soloists was marked by unusually artistic interpretations, beautiful tone quality, very clean-cut technic and general pianistic excellence. Mr. Leeftson is to be highly commended for his excellent training of his pupils.

M. M. C.

Philadelphia Society for Contemporary Music Gives Concert

PHILADELPHIA.—The Society for Contemporary Music held its final concert of the season on May 6, in the Bellevue-Stratford Ballroom, before the largest and most appreciative audience it has ever had.

The program consisted of three stage works: Pierrot Lunaire, a melodrama by Arnold Schoenberg; Pupazetti, a ballet by Alfredo Casella, and Triple-Sec, an opera-farce in one act by Marc Blitzstein, all conducted by Alexander Smallens, who, as chairman of the program committee, had prepared this interesting program. His conducting throughout was admirable.

Pierrot Lunaire, receiving its first Philadelphia performance at this time, consists of twenty-one poems of Albert Giraud to which Schoenberg has written music for soprano voice and a chamber orchestra of violin, viola, cello, piano, flute, clarinet and bass clarinet. Greta Torpadie sang the soprano part in a way which elicited the most enthusiastic applause. The part holds much more recitative than melody and is of a very dramatic type. It must be frightfully difficult, as there seems no slightest connection at any time with any of the instruments. As far as one could tell, it was tonally perfect, and Miss Torpadie's artistry and dramatic variations of tone-quality were marvelous. The instrumentalists played the tremendously difficult score splendidly, affording a contrasting interest to the hideously gruesome text. The entire work was intensely interesting, although scarcely enjoyable.

Casella's Ballet, Pupazetti, which was given for the first time in Philadelphia, and perhaps in the United States in ballet form, was both interesting and enjoyable.

The scenario is by Alexandre Gavrilov, whose corps de ballet did such delightful dancing, with Vera Strelska as premiere danseuse. The orchestra provided an excellent accompaniment.

Triple-Sec, the opera farce in one act, was performed for the first time anywhere, and met with great success. The scene, a cabaret, supposedly includes the audience, to whom the hostess appears, with a friendly greeting, urging more drinks and introducing the short drama to be performed for the entertainment of her guests. It was very well done indeed. Ruth Montague portrayed the hostess very cleverly. The farce was most amusing, as, before the end, instead of one character, duplicates were visible, then triplicates or more. Those taking part were: Mmes. Irene Williams, Maybelle Marston, Ethel Niethammer, Naomi Gilbert, Marie Callahan, Emma Ewing, Louise Arnold, Ruth Harrington, Mio Miller, Edna Woodward, Lulu S. Batroff, Dorothy Barrington, Catherine Rieker; Messrs. Ralph Jusko, Albert Mahler, James Montgomery, Alfred Delong, and Magnus Shillings, all of whom both sang and acted well. The applause was most spontaneous, and Mr. Blitzstein was called before the curtain many times.

Many of Philadelphia's representative musical and social celebrities were present, among them Leopold Stokowski,

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who listened most interestedly to the entire performance. It must have been gratifying to him to see such a large audience and witness its favorable reaction to these very modern works.

American Opera Company Plans Extensive Tour for Next Season

National Opera, it is generally agreed, is a necessary part of the cultural life of a country. Until recently the United States was the only great nation without a national opera. On the basis of its ideals and achievements, many of the leading critics and public have agreed that the American Opera Company is the only existing organization at present capable of giving the United States a National Opera Company. According to Vladimir Rosing, artistic director of the company, its ideals, which have been upheld without compromise, are as follows:

1. To establish a permanent opera company of American singers and staff.
2. To present opera in the language of its audience.
3. To employ the best English translations and to give the most scrupulous attention to English diction.
4. To furnish opera with a dramatic and artistic medium comparable with the work of the Moscow Art Theatre in Russia, Max Reinhardt in Germany, and the Theatre Guild in New York.
5. To train young American artists and to provide an outlet for them in operatic fields.
6. To work towards the development of an American school of music drama by offering an American operatic composers a vehicle for the production of their works.

In the past two seasons the American Opera Company has proved that its ideals are practical. In that time it has grown from an experiment to a national institution. Playing to packed houses in such cities as New York, Chicago, Boston, Atlanta, Montreal, Buffalo, Washington, Chattanooga, Rochester, Richmond, Memphis, Baltimore, Toronto, and so forth, and fortified by unreserved praise from the foremost critics of the country, the success of the American opera has proved that opera in the language of its audiences is here to stay.

For 1929-30, a tour, more extensive than ever before, under the direction of Concert Management Arthur Judson, is being arranged. New productions are being planned, the repertoire also including such favorites of past seasons as Faust, Carmen, Butterfly, Marriage of Figaro, Pagliacci, Escape from the Seraglio, and Martha, under the leadership of Isaac van Grove, conductor. Sets are designed by Robert Edmond Jones and texts modernized by Robert A. Simon. The singing personnel is composed of young Americans, with dramatic talent equal to their vocal gifts.

Local committees have been or are being formed for 1929-30 in the following cities: Chicago, New York, Atlanta, St. Louis, Boston, Buffalo, Memphis, Dayton, Cleveland, Rochester, Cincinnati, Pittsburgh, Toronto, Washington, Baltimore, and Montreal; also a national board, consisting of the heads of local committees, and strengthened by prominent individuals.

Confronting the 1929-30 season, the American Opera Company begins its work with the confidence of powerful personal and public support, with a tried, experienced organization, and with the record of splendid success behind it. It is no longer a pioneering, experimental group; it is an American national opera company with a true message to the musical public of the nation.

Ann Arbor Student Awarded Fellowship

Norman Lockwood, who was awarded the Prix de Rome, a fellowship for advanced music study abroad, was educated at the University School of Music at Ann Arbor, Mich. The fellowship, providing a three years' residence abroad, is granted to but one American a year.

Mr. Lockwood already has to his credit a number of compositions. His prize-winning work, an orchestral suite entitled Odysseus, received its performance last March in Chicago by the Chicago Symphony Orchestra. It also was heard at the recent May Festival in Ann Arbor, under the baton of Frederick Stock, conductor of the Chicago Orchestra.

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American Conservatory of Music, Chicago, Completes Forty-Three Years of Service

The growth and importance of Chicago as a music center in the past few decades has greatly eclipsed even the most fantastic dreams and broadest predictions of its most sanguine citizens and supporters. The Chicago Civic Opera Company, Ravinia, the Chicago Symphony Orchestra con-

1895. His pupils have won renown on the operatic and concert stage, and in addition to his success as a teacher Mr. Hackett is nationally known as a critic and lecturer. Mr. Weidig, head of the department of theory and composition, has had many of his compositions played by leading



JOHN J. HATTSTAEDT

cert season, and the many prominent musical societies are possibly first thought of, but also a most important factor has been the great development of the large musical conservatories of the western metropolis.

No institution of art or learning, without possessing the highest ideals as well as an energetic and practical management, could continue to grow in size and influence over more than four decades as has the American Conservatory of Music, founded in 1887, by its present director, John J. Hattstaedt.

Starting from a most humble beginning, during the first year of its existence with a faculty numbering a mere handful of teachers and its student body less than one hundred pupils, the school has grown rapidly through the years until now the faculty numbers over one hundred and thirty-five artist instructors and the annual enrollment of students is in excess of thirty-seven hundred.

In these days of standardization it is most important to those who are working for degrees and certificates to attend an institution in which they have confidence that the best ideals prevail and that standards are being raised and maintained so that the "piece of parchment" presented at the graduating exercises, certifying to the owner's work, shall receive recognition in all parts of the country and will continue to do so. The brilliant record of the conservatory, whose graduates have been so successful in various fields of musical activity, including professional concert, operatic and dramatic work, teaching, composition, etc., is the best proof of its standards of scholarship.

The faculty of the conservatory is a distinguished one. Among its members are many who have for years given earnest, enthusiastic and devoted service and who are recognized as leaders in the world of music.

Mr. Hattstaedt has for years personally directed the work of the normal departments of the school. His courses of lectures on piano pedagogy, which have included the principles, the psychology, practical education, and all musical and technical problems of the piano teacher, have helped many hundreds of young teachers better to face their life work. Karleton Hackett, Adolf Weidig and Henriot Levy are associate directors of the conservatory, and Allen Spencer is dean of the faculty. Mr. Spencer, whose personality, remarkable powers as a pianist, and thoroughness as a teacher have made him a leader, has been a member of the faculty since 1892. Mr. Hackett, one of the leading voice teachers in this country for many years, joined the faculty in



KARLETON HACKETT



ADOLF WEIDIG

American and European orchestras. He has also received high recognition as guest conductor of the Chicago, Minneapolis and other symphony orchestras. Mr. Levy, who joined the faculty in 1914, has won renown as a concert pianist in Europe and in this country. He is well known as an excellent composer and has trained many brilliant pianists. Kurt Wanieck, a splendid pianist and teacher, joined the faculty in 1906. Louise Robyn, who joined the faculty in 1901, has been uniquely successful in the dual career of teacher of advanced piano students, and for her direction of

the children's department and the teachers' training classes.

In the violin department, Herbert Butler and Jacques Gordon may be mentioned for splendid service. Mr. Gordon, an artist of highest distinction, is concert master of the Chicago Symphony Orchestra. He is a solo artist of rare ability and is eminent in chamber music. The Gordon String Quartet, which he directs, occupies an important position in the concert activities of Chicago. Herbert Butler, a pupil of Joachim, has concertized with success in America and abroad. A member of the violin faculty since 1902, he has achieved distinction as an artist teacher. As director of the



HERBERT BUTLER

Conservatory Symphony Orchestra, Mr. Butler has built up a strong musical organization, whose concerts in Orchestra Hall each season have been of high merit.

In addition to Mr. Weidig, the department of theory and composition includes such brilliant composers and teachers as Arthur O. Anderson, Leo Sowerby and John Palmer. Wilhelm Middleschulte, of the organ department, a brilliant soloist and composer as well, was for many years organist for the Theodore Thomas and Chicago Symphony Orchestras. O. E. Robinson, a foremost exponent in ideals and modern methods in public school music, has been head of that department since 1901.

The success of the American Conservatory is founded on a faculty of remarkable strength, on courses that meet the requirements of State boards of instruction and national educational bodies, and on its desire to serve sympathetically at all times the needs of its large student body.

Music-Education Studios Give Lord Bateman

Jessie B. Gibbes and Margaret Hopkins, directors of the Music-Education Studios, presented on May 8 an original opera, based on an old English ballad of the fourteenth century, in the Intercession parish house auditorium. Much of the music was composed by Miss Hopkins, who conducted the orchestra of young people, some fifty players in all. Extra text was by Helen Ashley Smith, stage director, and principal parts were taken by Warren Arnold, Dudley Bostwick, Jerry Alpert, William Reilly and Fay Flaster.

Margaret Baiz sang modern songs pleasantly preceding the operetta, and Dorothy Teitsworth provided the dances, with Louise Southwick in charge of the costumes. A large and interested audience attended and applauded the ambitious affair, which redounded credit on those in charge.

Goldman to Feature Americans

A number of Americans are to be featured on programs of the Goldman Band concerts this summer, among them both soloists and composers. The soloists are announced as Patricia O'Connell, Cora Frye and Del Staigers. Among the composers will be MacDowell, Nevin, Hadley, Kelly, Herbert, Skilton, De Koven, Mrs. Beach, Woodman, Hosmer, Lake, Roberts, Staigers, Spears, Sousa, Shelley, White, Stringfield, Shilkret and others. Mr. Goldman, himself an American composer, has two new marches, Stepping Along and Young America.

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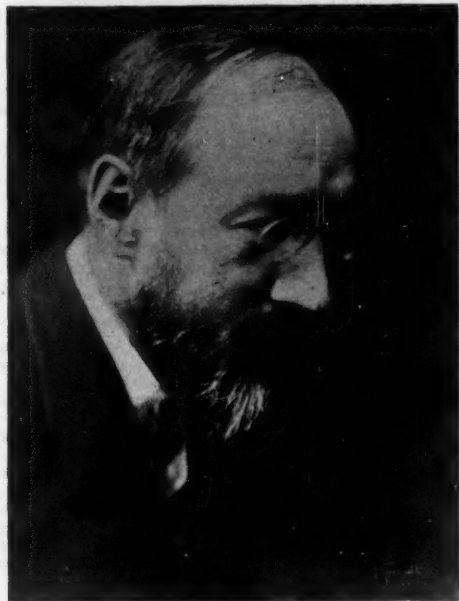
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The Barrere Little Symphony || George Barrere, Its Founder, Gives Some Interesting Facts Regarding This Unique Organization

George Barrere is naturally best known as a flutist. As a virtuoso on that instrument he has become celebrated, but his name also is connected in the public mind with the Little Symphony, which he organized some years ago and with which he has given many concerts, including some radio performances. The Barrere Little Symphony is now preparing for extended tours during the coming season and seasons following, and Mr. Barrere was asked for some



GEORGE BARRERE

details of his plans so that MUSICAL COURIER readers might be informed.

The personnel of his symphony, says Mr. Barrere, is now being made. It is possible of course to pick up sufficient players to make a Little Symphony in a few minutes in a city like New York where there are so many skilled musicians and routine symphony players.

But, says Mr. Barrere, for an organization like the Little Symphony, routine players are not needed. In the selection of players for a full symphony orchestra, the matter of routine is counted as seventy-five per cent of the musician's essential qualification. This is naturally so since the standard repertoire of the symphony orchestra remains for the most part unchanged, and the player who is familiar with his parts naturally needs less rehearsal than one who has to read many new parts.

The Little Symphony plays a different sort of repertoire, and what Mr. Barrere needs is not only musicianship but also enthusiasm. It is a chamber music organization, and the individual players should take the same interest in the perfection of its ensemble as do the players in those string quartets which have become internationally famous for the perfection of their renditions.

Some of the men that Mr. Barrere has in his Little Symphony he says he would not part with, but there have been certain others in the personnel of the organization in the past who, for one reason or another, have withdrawn or must be replaced, and Mr. Barrere is now selecting young, gifted, technically fully equipped, and enthusiastic artists who will help him attain the perfection at which he aims—and anyone who knows Mr. Barrere will realize that he will never be satisfied with anything less than perfection, or at least just as near perfection as is humanly possible.

The financial care of the Little Symphony has always been a bother to Mr. Barrere and of this he is now to be relieved. Not that he is not a financier, he points out very sensibly that the man who succeeds in America must have at least a financier's consideration for the budget. But the musician must also be a dreamer, and Mr. Barrere is convinced that only the dreamer who follows his ideals may ever hope for success in art. In order to relieve Mr. Barrere of financial worries so that he may give all of his time to the development of his programs and necessary rehearsals, a committee has been formed which will give its attention to necessary subsidies.

One of the things in the past which has prevented America, outside of the large cities, from enjoying symphonic music is—expense. It was easier before the War than it is now. Not only have musicians' salaries gone up, but traveling expenses have also greatly increased, and to carry a symphonic organization throughout the country has become a financial impossibility unless there are to be found backers willing to make up enormous deficits.

The mere matter of the seating capacity of theatres and halls has to be taken into consideration. Seat prices cannot be indefinitely increased, and if the expense is greatly enlarged without any proportionate increase in the receipts, deficits naturally must accrue.

The consequence is that there are a good many places in the United States that hardly ever enjoy any symphonic music, and Mr. Barrere feels that his Little Symphony will supply that genuine need. The number of his players is small and the necessary guarantee far less than that which would be necessary for a full sized symphony orchestra.

As to the repertoire, that, says Mr. Barrere, causes not the least difficulty. There is plenty of music for the Little Symphony combination, and there are pieces being composed by gifted Americans that will certainly be given performance. One of these is a full length symphony, a brilliant piece of composition which Mr. Barrere says will be recognized as such when it is heard. Occasionally Mr.

Barrere himself makes arrangements; at all events he has plenty of music and that is the least of his worries.

One thing he greatly wishes to make definite, that his programs are not educational. If he makes any speeches, they are not intended to teach his audience but only to heighten the pleasure that the audience may take in the music. He does not expect his audience to make notes; he does not want to give the audience anything that they must take home and study and digest the next day or at some future time. His one idea is to give pleasure, and he wants his audiences to enjoy themselves while they are listening to the music. From the very first this has always been his aim, and even in broadcasting, where some talk is apparently considered to be essential, he has made his talks as brief as possible, and has always stressed the delight that the listener should take in the actual performance of

the music. In other words, the listener should listen and enjoy, having his mind on the music to the exclusion of all else.

While on the subject of orchestras and orchestra players, Mr. Barrere expressed his regret that more effort was not being made in this country to educate American players on wind instruments—flutes, oboes, clarinets, bassoons, and the brass and horns. Everybody, says Mr. Barrere, wants to study the violin or piano or voice, and when a player does take up any one of the wind instruments, he is not generally looked upon as a soloist but as an orchestra player who is to be taught just to that extent and no more. In the Conservatory of Paris, says Mr. Barrere, the player on any one of these instruments must play a concerto in order to get his diploma, and he is encouraged throughout his student years to feel himself to be a soloist, just as the violinist or pianist or cellist naturally considers himself a soloist.

However, in selecting his new personnel Mr. Barrere says that he is getting a number of Americans, and that their enthusiasm as well as their musicianship is of the sort for which he is seeking.

Sigma Alpha Iota Installs Chapter at Columbia University

On May 4, in Grace Dodge Room of Teachers College, Columbia University, the Mu Alpha Club was initiated into Sigma Alpha Iota, national professional musical fraternity for women, as Alpha Theta Chapter. Hazel E. Ritchey, of Lincoln, Neb., National President, conducted the installation. Preceding the ceremony tea was served, and Mrs. Vreilyn Clough Duerr of Chicago played a group of piano solos. After the initiation Miss Ritchey, Lillian Speakman, Alice Bivins, Carolyn Hess, Amy Glassford, Helen Ardell, Marguerite Waste, Mary Ann Williams, and Mrs. Duerr were guests of honor at a banquet. Other guests included members of the Sigma Alpha Iota Alumnae Chapter of New York. During the banquet an interesting musical program was given by Miss Glassford, coloratura soprano, and Miss Waste, violinist, both of whom were accompanied by Miss Williams. Henrietta Miller was the toastmistress, and among those who were called upon for comments were Miss Ritchey, Miss Speakman, Miss Bivins, Miss Hess and Miss Glassford. Miss Ritchey told the new members of the aims and ideals of Sigma Alpha Iota and urged them to work for the organization as a whole and not primarily for the benefit of the New York Chapter. It was in 1903 that Sigma Alpha Iota was organized at the University School of Music at Ann Arbor, Mich.

The charter members of this new chapter are Henrietta Miller, president; Anne Horney, vice-president; Elizabeth Jay, secretary-treasurer; Jean Easton, Marjorie Sammond, Dorothy McLean, Isabelle Foster, Dorothy Knapp, Sylvia Church, Judith Kaplan, Regina Kuhn, Alice Walker, Helen Maazer, Hazel McDonald, Lucile Boyd, Jean Slater and Irma Lee Batey.

Alpha Theta Chapter honored Miss Ritchey at tea on the afternoon of May 5 in the South Parlor of Whittier Hall. Gertrude Evans, of Ithaca, N. Y., president of Eta Province, was among those at the reception, and Professors Dykema, Church and Gildersleeve, of the music faculty, were included in the guest list. The program of music consisted of piano and vocal numbers by Carolyn Hess, Marjorie Sammond, Lucile Boyd, Anna Louise Horney and Mrs. Glenn Gildersleeve, and group singing was led by Miss Bivins.

Activities of Walter Charnbury

Walter Charnbury, pianist, accompanist and teacher, with studios in New York, was recently heard as soloist with the Bergenfield Choral Society at the Harding School in Bergenfield, N. J. He presented two groups, including his own composition, Water Sprites, which he was forced to repeat after tumultuous applause. Mr. Charnbury gave one encore after the first group and four encores after the second group in response to the continued applause of the large audience.

Vance Campbell, a pupil of Mr. Charnbury, appeared as soloist with the Amherst College Musical Clubs in the auditorium of the Roosevelt High School in Yonkers, N. Y. Mr.

Campbell, who included Mr. Charnbury's Water Sprites on his program, was enthusiastically received.

Mr. Charnbury is well known in connection with his work as one of the judges for the New York Music Week Association Contest during the past five years. He also holds the post of Chairman of the Judges Committee of the New Jersey Contest League.



THE CHARTER MEMBERS OF ALPHA THETA, the new chapter of Sigma Alpha Iota which was recently installed at Columbia University, New York. (W. H. Wolford photo.)



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Maine Federation of Music Clubs Holds a Convention

State Proud of Its Rapid Growth—Splendid Soloists
Heard—N. A. Hoxie and Harmonica Boys a Feature

PORTLAND, ME.—The Maine Federation of Music Clubs, holding its eighth annual convention here, May 17-18, was a great success for federated music bodies in Maine, for in five months it has jumped from Class C to Class A states having 100 or more clubs, with just 100 and a membership of over 2,000. To be sure seventy-one of these clubs are juniors, the gain in adult clubs being but five since the last convention. But the juniors are taking music seriously and not only junior clubs of senior musical organizations are being federated, but also whole school organizations have joined. The Rockland Boys' band of forty-eight members is the one school band. Eager for better music and the pride of "belonging," are the seven harmonica bands which have federated, and about 250 of these embryo musicians attended on junior day, when N. Albert Hoxie, the Philadelphia harmonica band pioneer instructor, and his group of six harmonica band boys from the Quaker City were present.

Julia E. Noyes of Portland, president of the State federation, presided over senior day sessions. A fine musical feature of the morning was the piano interpretations of two of Felix Fox's compositions, *Fantaisie Lyrique* and *Impromptu* by one of his pupils, Arlen Burnham of Portland, who goes to Fontainebleau for further study this summer. At noon the large assemblage was entertained at the home of Mrs. Herbert J. Brown, at a coffee, with music by an excellent trio from the Chopin Club of Westbrook.

Avis Lamb of Portland, a charming coloratura, sang a group of songs at the afternoon session.

The senior concert was participated in by the best representatives from eighteen clubs. One of the interesting features was the appearance of Mr. and Mrs. Totschak F. Bye and their two daughters, Christine and Eleanor, in a family ensemble, as a demonstration of what may be accomplished in the home. The Byes are of a musical race. Mr. Bye's sister was, for a number of years, accompanist for Ole Bull, the Norwegian violinist, and his father was a musician in the Norwegian court orchestra. The ensemble included two violins, cello and piano.

Jane Whibley, representing the Women's Choral Society of Poland, was an outstanding soprano. Wilfred Gotreau of Augusta, violinist, pleased with excellent tone, and a real spark of genius. An outstanding pianist was Adele Bramson of Portland, who played the *Allegro molto moderato* from Grieg's *Concerto in A minor*; the orchestral accompaniment, in a second piano arrangement, was played by Ruth Burke.

In the middle of the concert Mr. Hoxie and his boys arrived. He was scheduled for an address, but instead his boys demonstrated the possibilities of the harmonica, and proved to be the sensation of the day. The other excellent number was the cello interpretation of *Kol Nidrei* by Katherine Hatch of Portland.

Mrs. William Arms Fisher of Boston, first vice-president of the National Federation, was a speaker at the banquet in the evening at the Eastland Hotel. She spoke chiefly of the coming biennial convention in Boston. Other guests were Mrs. William Tudor Gardiner, wife of the Governor of Maine; Mr. Hoxie; James E. Barlow, formerly of Philadelphia, city manager; William B. Jack, superintendent of Portland public schools; A. H. Andrews, manager of the Portland Chamber of Commerce. The Rossini Club ensemble orchestra, all women, furnished music throughout the banquet with an excellent program. The Woman's Choral Society, the Men's Singing Club, the Rossini Club Chorus, and the Polyphonic Society, all gave numbers.

The two Maine girls who won in the soprano classes in the district Federation contest were other surprise features; Helen Ward, of Portland, has a voice of the coloratura type and sang the *Polonaise* from Mignon with unusual ease, considering the immaturity of her voice. Elaine Blouin, the other winner, is a pronounced mezzo-soprano; she has twice won in district contests.

The harmonica group also appeared on this program and made as great a hit as at the other sessions. Louise Florea, a Kansas soprano, was heard in a recital of four groups.

On Junior day there was such an attendance as has never before exalted a State Music Federation. There were over a thousand eager youngsters present, and when one compares this with the pitiful handful of a dozen or twenty of four years ago, one can see what great strides have been made in music interest in Maine. The juniors were highly complimented that Mrs. Edgar Stillman Kelley, president of the National Federation, selected their day for her visit. She came directly from Texas, and entered into their enthusiasm with all the spirit of youth. She it was who gave the State contest winners, in violin and piano, their prizes, and from her first greetings she made herself their friend for all time. Usually these contests have been held prior to the conventions, but there seemed to be added interest and an added enrollment by holding them at this time.

The state first prize winners were: Class D (violin), Edward Tolan; Class C (violin), Sylvia Rowell.

Class C (piano), Loretta LaRochelle; Class D (piano), Winnifred Erick.

The prize for the largest number of delegates present, a club pin, was won by Rockland Boys Band; for the girls, by the Girls' Choir of the Methodist Episcopal Church of Bridgton.

A silver cup is offered this year by Agnes Keating, of Portland, to the Junior Club making the most musical advancement during the year.

The feature of the morning was the harmonica bands'

playing. They came from many parts of the State: one Welfare Club Band; a Boy Scouts' Band; a Campfire Girls' Band; and the others were school organizations. Mr. Hoxie directed them in massed playing.

Luncheon was served in two units to over 800, at two church parish houses, which assisted in entertaining, and following, led by the Portland Boys Drum Corps and the Rockland Boys' Band, there was a street parade.

The junior concert included fourteen numbers and a varied program it was. There were a rhythmic band and a toy symphony orchestra, to demonstrate the possibilities of rhythm. The Harmony Club of Rockland presented a well coordinated mixed chorus in Mendelssohn's *To Greet the Spring*. Unusual was the group from the E. M. Smith School Music Club, of Dover-Foxcroft, with Priscilla Cheney, reader, Marvis Stuart, pianist, and A. Wendell Anderson, mandolin, in *A Little Yaller Dog*. The ages were from ten to twelve. The minuet group from the Lewiston and Auburn Philharmonic Junior Club created enthusiasm. This dance was in colonial costume, and a feature of a colonial operetta given early in the season. The little pianist also was in the costume of the period. The possibilities of church music for young singers was well demonstrated by the Girls' Choir in a part rendition of the anthem, *O Be Joyful in the Lord*. William Wentwork, of the Westbrook Seminary Junior Club, the only piano soloist, played, with musicianly feeling and accuracy, *Lotos Land* by Cyril Scott and *Golliwog's Cake Walk* by Debussy.

The quintet played Beethoven's *Adagio Cantabile* from the Septet No. 20, and included Pauline Dudley and Hyman Emple, violin; Edwin Tewksbury, viola; Anna Dorrens Dymond, cello, and Harold Adams, piano. Miss Dean of Bridgton sang *Fior di Margherita*; her voice was remarkably high and sweet for a young singer and her diction good.

Mrs. Kelley's talk on better music and her demonstration of how to compose, was followed eagerly by the youngsters. They were as interested in phrases and themes and musical

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form as in a game of baseball. The State Federation song, *O State of Maine*, composed by Frances Turgeon Wiggin of Auburn for the senior chorus, which was sung at the convention, is to be featured at the biennial in Boston.

L. N. F.

Einstein's Homage to Menuhin

One of the most remarkable tributes to the twelve-year-old American boy violinist, Yehudi Menuhin, or for that matter to any other musician, was paid him by the noted scientist, Prof. Albert Einstein, news of which has just reached America. To fully grasp this incident, one has but to recall the remarkable scenes which preceded it. Yehudi had played three concertos which crown violin literature, the major ones of Bach, Beethoven, Brahms; Bruno Walter had conducted the Berlin Philharmonic Orchestra during their performance.

This prodigious feat ended by Yehudi in a way possible only to genius, the audience reached such a climax of frenzy in its ovations that it threatened to crush women and children in an onrush toward the stage to reach its object of wild enthusiasm.

Einstein had been seated next to the stage, presently a storm center of that enthusiasm. Rising to his feet and applauding with the rest, he was suddenly imprisoned in a vortex of struggling humanity, and for thirty minutes held his hands above his head where they had stopped clapping, for he could no longer get them down.

Impelled irresistibly to speak to Yehudi, Einstein went behind the scenes, when he at last could get there. That he was deeply moved was apparent; his eyes were full of tears. An encircling throng about the little violinist made way for him. Reaching Yehudi, he said: "My boy, it is many years since I received a lesson such as you have taught me tonight." That was all—but what meaning his words held!

To-day Einstein is the focus of scientific interest in two hemispheres, as the man who has wrested from nature some of her inmost secrets. Yet he humbled himself before the God-given talent of the child Yehudi's genius. Making no flamboyant speech, no flowery compliments, he said with the sincere simplicity of a child to his master, "It is many years since I received a lesson such as you have taught me tonight."

There was a sequence to this and, in a way, a key to the spiritual emotion which inspired Einstein in that moment. Next day he was met by a distinguished colleague who asked him, "Well, master, what do you say to this Yehudi?" "Ah, my friend," he answered, "this Yehudi proved again that our dear old Jehovah is still alive!"

Pupils of Ruth Julian Kennard in Recital

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has recently been attracting much favorable comment in the music world.

Mrs. Kennard, who hails from the South, claims that a psychological understanding of the children's world is necessary to gain their early interest to instill the ingredients of harmony and love for music. And this, she has done. Her youngest charge, Margot Lobl, four, began her youthful career before she was three, a beginning which Mrs. Kennard feels is not at all too early for a normal child, for prodigies are really just normal children whose parents have taken advantage of their adaptability and impressionistic minds.

On June 2, at three o'clock, the four to fourteen year old pupils will present in Steinway Hall their annual recital, demonstrating the benefits of the work in creating their own technical studies and preparing their own musical compositions as well as their musicianship and understanding of harmony. The children of the late Nora Bayes (Peter, Lea Nora and Norman), who will take part in the recital, will present a trio of their own composition, in addition to the regular program.

Associated Glee Clubs' Concert

Before an audience of 15,000 lovers of music the Associated Glee Clubs of the United States and Canada, including nearly 4,000 members of the fifty clubs belonging to this great organization, thrilled and amazed their listeners at Madison Square Garden on May 24.

From the conductor's desk which was draped with the Stars and Stripes and the Union Jack, Messrs Mark Andrews in the first half and Ralph L. Baldwin in the second half, led the massive chorus in a beautiful and gratifying program of familiar compositions with all the grace and artistry of the most intimate form of song interpretation, accomplishing in greatly amplified volume, the beautiful values of vocal art, ranging from the most astonishing pianissimos, fine nuances and luscious tone, to climaxes of stupendous power.

With notable precision of tempi, clear diction, delicate musical expression and fine tonal balance, the mighty unified voice of gifted men left an unforgettable impression upon the minds of the audience, who clamored for repetitions of their favorite songs.

The remaining numbers sung by the chorus were: *Creation Hymn*, by Beethoven; *Shenandoah*, by Bartholomew; *Reapers Song* by Davidson; *On Wings of Song*, Mendelssohn; *Land of Hope and Glory*, by Elgar; *Laudamus*, by Protheroe; *Sweet Canaan*, Reddick; *Drums*, Meale-Salter; *Lullaby*, Brahms-Zander; *Prayer of Thanksgiving*, Kremser.

Nanette Guilford, soprano of the Metropolitan Opera, replaced Cyrena Van Gordon who was unable to appear as scheduled, because of the serious illness of her mother. Miss Guilford sang with great beauty of voice and captivating manner, *Dich Theure Halle*, from *Tannhäuser*; *Ernani*, *Involami*, from Verdi's opera *Ernani*, and *Quando m'en vo*, from *La Bohème*, by Puccini. Reinald Werrenrath, baritone, gave a group of songs which he had made popular with his audiences. Both Mr. Werrenrath and Miss Guilford were enthusiastically applauded.

In the choral singing of *Mandalay* by Speaks, Mr. Werrenrath again appeared, singing the incidental solo.

A marked spirit of camaraderie, such as is always present when fine men with a fine purpose get together, made itself felt throughout the evening, as Americans and Canadians lifted their voices in unison of harmony. This feeling was augmented by the accompanying speeches of Dr. Parkes Cadman, chaplain of the association, and the Hon. R. R. Hall, former member of the Canadian Parliament who, at the close of his address, presented a large Union Jack flag to Mr. Clayton W. Old, president and master of ceremonies. Adding to the enthusiasm of the throng Mr. Old read messages of congratulation from President Hoover, with regrets that he could not be present, also one from Governor Roosevelt.

La Argentina on Famous Courses

La Argentina, the great Spanish dancer, will fill a country wide tour of the United States next fall and winter, having been booked for many of the country's most popular courses.

James E. Devoe, of the Philharmonic Concerts, Detroit, has engaged Mme. Argentina for courses in Detroit, Toronto, Buffalo, Cleveland, Flint, Lansing and Grand Rapids. Mrs. Wilson-Greene has engaged her for Baltimore and Washington. May Beegle has reengaged Argentina for her course in Pittsburgh.

The great dancer will also appear on the Eastman Theatre series at Rochester; Women's Musical Club series at Columbus; Civic Concert Series at Dayton; Unity Series, Montclair; Brooklyn Institute of Arts and Sciences, Brooklyn; Stanley Club, Philadelphia; Mrs. Carlyle Scott's series, Minneapolis; Slack-Oberfelder Series, Denver.

Three dates will be played in Chicago, under the management of Bertha Ott; two in Boston, management Brennan and Judd; and seven on the Pacific Coast, under the direction of Steers, Oppenheimer and Behmer.

La Argentina will also appear in Kansas City, management Walter Fritschy; St. Louis, management Elizabeth Cueny; Indianapolis, management Ona B. Talbot; Milwaukee, management Marion Andrews, and Cincinnati, management J. Herman Thuman.

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Sonia Sharnova Re-Engaged for German Opera

Sonia Sharnova, American contralto, who made such an excellent impression this past season with the German Grand Opera Company that she was re-engaged for next season, was born in Chicago. However, she is of Lithuanian parentage, hence her foreign name.

As a youngster Mme. Sharnova studied in Chicago with the late Gustave Holmquist and sang in a semi-professional



SONIA SHARNOVA
contralto of the German Grand Opera Company

way before going to Oscar Seagle's summer school at Schroon Lake for several summers. Then she accompanied Mr. Seagle abroad, spending two seasons between Paris and Nice, in which time she studied both with Jean de Reszke and Oscar Seagle. To Mme. Weinschenk, distinguished mis-en-scene artist, she also owes much, having put in six months of work that perfected many of her operatic roles.

In Nice Mme. Sharnova gave some concerts under Reynaldo Hahn, also appearing with success in Cannes and Monte Carlo. The contralto has sung frequently before royalty, including the Duke of Connaught and Ex-King of Portugal. In 1925 she made her operatic debut in Nice in a gala Italian opera season, after which she went to Italy. There she made her debut the following summer in Il Trovatore at the Carcano, Milan. She sang three different seasons of opera there, followed by appearances in Leghorn, Reggio Emilia, Siena and Pallanza.

Before returning to New York in April, 1928, she spent some time in Berlin. The beauty of her voice attracted the attention of Ernst Knoch, conductor of the German Opera Company in New York, and he recommended that she be engaged for the 1929 season. Mr. Knoch's judgment bore triumphant artistic fruit. She scored such great success both in New York and on tour in the roles of Brangaene, the two Frickas, Waltraute and Erda that she has now been re-engaged for the season 1930 beginning after January 1.

In Italy, Mme. Sharnova did some work with Maestros Caronna, Piccozzi and Pais. She will go to Hollywood this summer and will concertize there in the early fall. A Chicago recital is scheduled for some time in November.

Madelon W. Eilert Pupils' Recital

A program of twenty-seven piano numbers was presented by pupils of Madelon W. Eilert at Birchard Hall, Steinway Building, May 18, beginning with a duet, in which her son, Ernest F. Eilert, 2nd, age four, played the treble without an error.

Dorothy Evelyn Kelley was heard in two pieces and a duet, showing talent and good application. Evelyn and June Reuling played a duet, also solos, with musical spirit and accuracy. June's playing of Rachmaninoff's prelude being especially well done. Dorothy Nehr showed musical heritage in pieces by Heller and Burgmüller. Anita MacLeod's strong touch made Avalanche worth hearing, and Dorothy Davis did well with To a Wild Rose. Nadine Davies played with fluency, showing decided talent. Isabelle Pingle offered two pieces, exhibiting nice touch and accuracy, and Helen Ciluzzi showed expression and vigor in pieces by Gurlitt and Verdi. Genevieve Spector played Ghosts (Schytte) with appropriate characterization, also a Spanish dance in brilliant style. Janet Davies, a girl of definite talent, contributed Country Gardens (Grainger) especially well. Gertrude Preiss' performance of Wedding Day (Grieg) was heartily applauded.

All the pupils performed from memory, showing good touch and cultivation of essentials of piano playing. The closing number was Arensky's Valse, from the suite for two pianos, which Mrs. Eilert played, with F. W. Riesberg at the second piano. A gift from the pupils to their beloved teacher consisted of a beautiful bouquet of flowers, mutual congratulations following.

Hilsberg to Tour Europe

Ignace Hilsberg, pianist, who is a member of the faculty of the Institute of Musical Art and also maintains a studio in New York for private teaching, will sail for Hamburg on the S.S. Hamburg on June 8. He will remain in Europe the entire summer, returning late in September. Part of his vacation period will be spent in rest and recreation and part of it in fulfilling concert engagements. His tour will take him to Poland, Austria, France and Switzerland.

Peabody's Piano Department Announcements

The Peabody Conservatory of Music in Baltimore announces a splendid assemblage of teachers in the piano department of the Summer School, including Austin Conradi,

Alexander Sklarevski and Pasquale Tallarico. From the preparatory department, three have been chosen, Carlotta Heller, Mabel Thomas and Mrs. Lubov Breit Keefer. Due to the extent of her duties as superintendent of the preparatory department, Virginia Blackhead will not do any piano teaching this year, but she will conduct classes in teachers' training, ear training, vocal sight reading and appreciation of music. Her private work in ear training and sight reading will be assumed by Miss Thomas.

The Summer School will be in session as usual for six weeks, and will begin June 24.

Five Arts Club Closes Season

The Five Arts Club, of which Stefanie Gloeckner is president-founder, officially closed its season with a supper-dance and frolic at the Park Central Hotel in New York on May 18. Over two hundred people, many of them prominent in one or more of the five arts, attended.

The guests of honor at this last function of the current season included Mrs. Thomas Slack, Mrs. Edgar C. Melledge, Mr. and Mrs. Jack Loeb, Mrs. Lillian R. Sire, Mrs. E. T. Herbert, Mrs. Albert Douglas, Mrs. Adele Logan, Lorena Walcott (soprano of the Music in May company), Allan Rogers (tenor of the White Lilacs company), and Senor Fucile, baritone. Mrs. Gloeckner introduced the guests of honor in her usual charming manner and they each responded with a few words in praise of the excellent work that has been done in the club during her short time that it has been in existence.

The entertainment of the evening consisted of several dance specialties by pupils of Hilda Norton, director of the Vernon Studios in New York. These children, ranging from five to twelve years of age, won the applause of the audience with their delightful interpretations of dance and song selections from current Broadway musical comedies. Ruth Freundlich, vice-president of the club, then presented two song numbers in the lighter vein that were cleverly sung. Caroline Jose, soprano, and one of the club's most active members, displayed her powerful voice in a pleasing solo. Following Miss Jose, Beatrice Seckler, interpretative dancer, presented two dances in costume. Last, but by no means least, Senor Fucile, baritone, offered two operatic arias, displaying an exceptionally big, yet sweet, voice, coupled with a personality that won a place for him in the heart of every member of the large audience.

The current season has been the best that the Five Arts club has ever enjoyed. Better musicales have been presented each month and many new members have been added to the roster, through the untiring efforts of Mrs. Gloeckner and her officers. Plans for next year include new efforts toward expansion, always with the thought in mind of doing more things for the young and unknown artists in any one of the five arts represented.

Frederick Schlieder Conducts Graduation Exercises

Frederick Schlieder, noted authority on Creative Musical Thinking, officiated at the graduation exercises of the Philadelphia Conservatory of Music on May 20. Mr. Schlieder's address to the student body was as follows:

"The great wheel of fortune, grinding slow, but sure, has again mounted toward the zenith, elevating you to a position of honor and calling from us our highest respect and congratulations. Yes, and more. As you gaze into the vista opening before you, we mingle our hopes with yours, keeping open a sympathetic heart and extending the hands in token of continual helpfulness. But this moment is but the entrance into a new octave of your musical experience. The invisible door of opportunity has been opened to you; the hidden motors of your inner self have been set in motion. The creation of your symphony of life lies with you. You have made musical contacts, dreamed dreams, planned successes and triumphs, courted aspirations that dim the best of to-day. Let, however, your aspirations be tuned to the keynote of service, to the spread of harmony and union. Music is in need of leaders to-day more than ever. Movement, discord and passion are the stirring elements of life today, driving us on to greater chaos, or to search for a greater consciousness of cosmic harmony and beauty of living. What can lead better than the trained heart and mind of the musician, the translators and interpreters of a language destined to harmonize that which is asunder."

"But in this great task hold fast to the great law in your doing, and in your daring to do. Give no quarter to popular musical notions, but make brilliant the hidden values of



FREDERICK SCHLIEDER

music, obscured from the many by the perfection of your expression of them.

"Finally forget not this: Be a student always. Learn by doing and knowing what you do—by knowing and doing what you know. Wed these two with an unquenchable love for your work. Thus will your musical life earn an indestructible crown."

Mr. Schlieder, who teaches in New York, Philadelphia and Boston, will give a summer course in his New York studio in July, after which he will leave for the West where he will conduct a master class later in the summer.

Mr. and Mrs. Charles Hohn Entertain

Mr. and Mrs. Charles E. Hohn (Maia Bang) gave a large reception on May 19, at their home on West Eighty-sixth Street, for Mr. and Mrs. Bjorn Bjornson. Mr. Bjornson is the founder of the Norwegian National Theater and a son of the famous author Bjornstjerne Bjornson. His sister is married to a son of Henrik Ibsen.



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Chicago Enjoys Hearing the Royal Belgian Guards Band

Skalski and His Orchestra Win Applause of Large Audience—Clara Siegel Gives Recital—Jacques Gordon Plays for Insane—Butler Pupil Pleases—Benefit Concert for N.F.M.C. Contest Winners—Other Notes

CHICAGO.—On the afternoon and evening of May 19 the Auditorium Theater harbored two large and distinguished audiences, which had come to hear the well-heralded Royal Belgian Guards Symphonic Band, in two programs under the direction of Capt. Arthur Prevost.

The concerts were given for the benefit of the building fund of the Henrotin Polyclinic Hospital. It was stated that the two concerts netted some \$16,000 to the institution. The band and its leader were enthusiastically feted throughout their well built and well played programs.

CLARA SIEGEL IN RECITAL

In her debut recital at the Playhouse, on May 19, Clara Siegel revealed herself as a pianist of unusual talent, whose achievements are already remarkable and predict a bright future. Throughout her unhackneyed program, the gifted pianist showed the result of the excellent training received at the hands of Andre Skalski, under whose tutelage she has progressed thus far. Besides exceptional talent, Miss Siegel has fleet fingers, keen musical sense, produces a lovely, singing tone and her interpretations have individuality. Her unusual program contained numbers by Bach-Szanto, Chopin, Leopold Van Der Pals, Blumenfeld, Theodor Szanto, Julius Wolfsohn, Moussorgsky, Max Reger, D. Milhaud, de Falla, Turina and Liszt. She was enthusiastically greeted by a large audience.

HANNA BUTLER PUPIL SCORES HEAVILY

The St. Mary of Nazareth School for Nurses held its graduating exercises at the Holy Family School Auditorium on May 12. A concert, given in conjunction with the exercises enlisted the services of Mildred Boberg, soprano and talented pupil of Hanna Butler, who substituted at the eleventh hour for her teacher. Miss Boberg sang Bishop's Lo, Here the Gentle Lark, Welcome Sweet Wind by Cadman and the Bell Song from Lakme. This young singer, who has been much in demand during the past season, delighted her listeners and was warmly applauded after each number. Ruth Heizer was her accompanist. The program was prepared by Dr. J. J. Killen, a member of the teaching staff of St. Mary of Nazareth School for Nurses.

LOUISE ST. JOHN WESTERVELT CONDUCTS MAY MUSICALS

Realizing the value of musical and choral training for future teachers of little children, the National Kindergarten and Elementary College of Evanston, Ill., devotes an unusual amount of time to the work, and the results of splendid training were evidenced in the spring program, given on May 17. Louise St. John Westervelt, who has charge of the vocal training of students in the College, directed the entire musical program for the May Musicals and Maypole Morning, during which a delightful choral and orchestral program, interspersed with one dance number, A Fantasy of Night, and a short play, Maypole Morning, was presented by the students.

The more difficult numbers were taken by the choir of fifty-six picked voices, their work being supplemented by that of the sophomore chorus of more than one hundred. The choir and chorus were accompanied by piano, violin,

violinello, clarinet and drums, the choral accompaniment having been orchestrated by Lester Groom. Under Miss Westervelt's able direction the chorus sang Manney, Bantock, Sokoloff numbers, and the College Choir Morley, Gretsch, Saar, Schumann-Saar, Schumann and Czechoslovakian folk songs arranged by Deems Taylor.

JACQUES GORDON PLAYS FOR INSANE

Patients of the Chicago State Hospital heard a violin recital by Jacques Gordon, concert-master of the Chicago Symphony Orchestra, on May 20, at the auditorium of the hospital. The concert was made possible through the kindness of Bertha Ott, well known concert-manager, who is much interested in the musical experiments conducted at the Chicago State Hospital. Dr. Alex S. Hershfield, state alienist, who is conducting this series of concerts to determine the value of music in the treatment of the insane is of the belief that "The violin has a greater appeal to the mentally sick than any other musical instrument, and the program specially prepared by Mr. Gordon was in sympathy with effects sought on our patients. We are playing for rhythmic effects rather than melodic reactions, for we know that rhythm speeds up the co-ordination processes of the mentally retarded; moreover, the energy that music produces offers an added chance of improvement to such patients who have an ear for melody. The experiments so far have been very salutary.

WALLER RETURNS TO GUNN SCHOOL OF MUSIC

Frank L. Waller, of the faculty of the Gunn School of Music, has just returned from the spring tour of the Festival Opera Company, giving Faust and Aida throughout the Mid-West. At St. Joseph, Mich., Mr. Waller had the co-operation of the entire Minneapolis Symphony, and reports of the performance were most favorable. Mr. Waller, has prepared the musical score for the Passion Play, and he rehearsed and conducted the opening performance at Wichita Falls, Tex., on May 1, in addition to being advisor for the dramatic part of the presentation.

THE SKALSKI ORCHESTRA

When Andre Skalski located in Chicago after much success abroad as a pianist and conductor, he became convinced that Chicago should have more than one orchestra and immediately began working toward that end, bringing interested music-lovers around to his idea and obtaining their support, and getting together seventy of Chicago's best musicians, until today he has brought together an admirable organization, which under Skalski's able direction has given two concerts this season, and thereby established a place for itself here.

The first concert, earlier in the season, brought much praise for both conductor and orchestra, and the second, at the Studebaker Theater on May 24, proved another emphatic success for conductor Skalski, who gave further evidence of his ability, sane ideas and exceptional attainments. Both as to choice of numbers and their interpretation Skalski shows individuality, thorough understanding of the orchestra and its possibilities and the ability to get the most out of his musicians. Full of energy and youthful enthusiasm, Skalski imbues his orchestra with enthusiasm and spirit, resulting in stirring and eminently satisfactory performances.

The program, which comprised overtures from Der Freischütz (Von Weber), The Bartered Bride (Smetana) and Orpheus in the Underworld (Offenbach); the D minor Symphony of Schumann; The Carnival of Animals of Saint-Saëns; Brahms' Hungarian Dances and Dvorak's Slavonic Dances, showed what can be accomplished by a thorough musician with a gift for conducting, original ideas and a message to deliver. Andre Skalski is a big asset to Chicago, and it is to be hoped that Chicago will back him in his efforts to make the Skalski Orchestra a unique organization deserving a place all its own. A large audience found great enjoyment throughout the program and made it apparent by its enthusiastic approval.

CLARE OSBORNE REED ACTIVITIES

Clare Osborne Reed, well known piano instructor and directress of the Columbia School of Music, has just returned from a few weeks' vacation in North Carolina.

One of Mrs. Reed's gifted younger pupils won a place

on the children's "honor program" of the Columbia School, to be given on June 8 at Curtiss Hall. Jeanette Risler, who studies with Esther Rich, and Jeanne Keck, a pupil of Genevieve Danison, were also chosen for that program.

Marie Briel, an addition to Mrs. Reed's artist class, is organist and choir director at the Wilmette Methodist Church and at the Halsted Street Universalist. She accompanies for the Columbia Chorus, teaches at the Morgan Park branch of the Columbia School, and is a member of Sigma Chapter of Mu Phi Epsilon, national honorary musical sorority.

AMERICAN CONSERVATORY NOTES

Alice Lee Burrow, of the dramatic faculty, presented her playwriting pupils in a program of original monologues and sketches at the Elmhurst, Ill., School of Music on May 23. Patience Raff, pupil of John McMahl, Jr., is appearing in dramatic recital at Lyon & Healy Hall on June 9.

Marion Jubert, artist pupil, appeared in piano recital in the Junior Artist Series at Lyon & Healy Hall on May 25.

Psi chapter of Delta Omicron of the American Conservatory gave a benefit concert at the Evangelical Lutheran Church of Park Ridge, Ill., on May 22. The program featured numbers by the Delta Omicron Trio, composed of Lillian Johnson, organist; Mildred Hegenberger, violinist, and Lela Hamner, pianist.

Piano pupils of Esther Hirschberg-Pollak gave a program on May 25. Piano pupils of Vera Borchert appeared in recital on May 26.

Violin pupils of Kenneth Fiske were heard in recital at Kimball Hall on May 24.

Dramatic pupils of Esther Sachs were presented in recital at the Studio Theater on May 22.

BENEFIT CONCERT FOR CONTEST WINNERS

A concert given to provide funds to finance the trip to Boston of district winners to compete in the finals of the National Federation of Music Clubs is scheduled for June 2, at the Chicago Woman's Club Auditorium. The young district winners will give the concert themselves, including Betty Dando, soprano; Jean Milne and Hilda Epstein, pianists; Phyllis Feingold, violin, and Phillip Jones, tenor. All but Miss Milne, who is from Iowa, are from Illinois. Both pianists are pupils of Jeannette Durno of Chicago. The program will be made up of the required contest numbers.

MUSIC IN THE SCHOOLS

The following review of recent demonstrations of public school music is written by J. Allen Whyte:

"The writer reached Chicago in 1857, when its population numbered 30,000 souls, and all of his school training was obtained in the public schools. He did not graduate into high school, although prepared, but, instead, took a business course at Quackinbos College in 1871. That institution was located in the then heart of the North Side.

"After listening to the program of the Senn High School Chorus at Orchestra Hall recently and work accomplished at the Studebaker Theater in the Piano Class demonstration the same week, he is impelled to revert to his early and late school days for comparison. Music then was secondary in the curriculum. He remembers Prof. Blackman, who was in charge, visiting each school periodically, and who was about the only musical inspiration afforded. The writer never knew he had a singing voice until he was ten years of age, when he drawn into a boy choir and was soon singing solos in the wealthiest church in the city. For the past fifty years he has been intimately associated with music in many phases, but has lived in a musical atmosphere all his life, as his father was an excellent violinist.

"The performances spoken of above were received with amazement and delight and were completely beyond the anticipation of the capacity audiences greeting them. They spoke volumes for the work and advancement in musical culture by our present day school system, and further advancement is assured with that very able musician, composer and pedagogue, Dr. J. Lewis Browne, at the head of music in Chicago Public Schools."

CHICAGO MUSICAL COLLEGE NOTES

Charlotte Goodlett, pupil of Moissaye Boguslawski, gave a piano recital at the Anderson Brown College, Arkadelphia, Ark.

The junior piano recital was held at the College Little Theater on Saturday, May 25. The program was under the direction of Anna Sevin, Gertrude Towbin and Mary Voorhees of the piano department.

Rita Cavanaugh, pupil of Emily Bel Nash, was soloist at the Convention Musical Tea of the Sigma Phi Delta at the Palmer House on May 19. Miss Cavanaugh was soloist at the American Legion performances at the Speedway Hospital, Maywood, Ill., on May 22.

Mary Voorhees gave a program for the German-American Athletic Association in honor of his excellence, Dr. Theodore Lewald, at the Atlantic Hotel.

Lester Chagi (ten years old) pupil of Walton Pyre, who played the part of Petruccio in the Taming of the Shrew, sailed with his mother for Europe on May 19. Upon his return he will go to Hollywood for motion picture work.

Bertha Schub, pianist, pupil of Lillian Boguslawski, played a group of solo numbers, as well as with the orchestra, for the Senior Musical Club of the Manley High School on May 22. Elizabeth Fisbaugh, another pupil of Mrs. Boguslawski, played for the Musical Club of the Oak Park High School.

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Vreeland's Success at Cincinnati Festival

Each Cincinnati Festival has presented an assemblage of artists of outstanding attainments. At the festival just passed, one of those to attain marked distinction was Jeannette Vreeland, as the following press comments show.

The special correspondent of the New York Times sent the following dispatch: "In Mendelssohn's St. Paul Miss Vreeland sang with a limpid beauty of tone and aristocratic delicacy of phrase the grateful arias allotted to the soprano.



JEANNETTE VREELAND

In Bach's Magnificat Miss Vreeland's aria, And My Spirit Hath Rejoiced, again revealed the fine command of the oratorio style this singer has achieved, combined with a natural gift for projecting the emotion and human appeal inherent in Bach's music. In Honegger's King David, Miss Vreeland's singing was throughout the work a sheer delight. She was singled out for special applause after the Alleluia of the second part and at the finale, in which her voice carried with thrilling affect over the massed choirs."

Robert Aura Smith, of the Cincinnati Commercial Tribune, commented on Miss Vreeland's performance of St. Paul as follows: "Jeannette Vreeland was also making her festival debut, and she acquitted herself with very great credit indeed. The soprano score is the heaviest in the oratorio, and Miss Vreeland gave it a freshness which was as spontaneous in the last ten minutes as it was in the first. Her voice is of beautiful quality, clear, flexible and well-handled. Her pitch is gratifyingly accurate and her diction impeccable. She was a wise choice for the opening concert, and she came out of it with flying colors. In the Bach Magnificat the soloists were uniformly admirable. Jeannette Vreeland was the first to appear, and she did more than consolidate the fine impression which she made on Tuesday night. The purity of her tone and the limpid clarity of her diction are as correct for Bach as Mendelssohn, and she did the Exultavit with rare grace. In The New Life Jeannette Vreeland sang the Beatrice air of the prologue with exquisite grace. Indeed, in her great contribution to the success of the Festival there has been nothing more lovely than her singing last night."

Lillian Tyler Plogstedt, of The Cincinnati Post, stated: "Miss Vreeland, a new artist at the festival, enchanted every one by the lovely freshness and beauty of her voice. It is not unlike the Florence Hinkle voice, which was always considered the ideal oratorio soprano. Miss Vreeland's voice is warmer, however, and eminently suited to the great art of oratorio. She sang the aria, Jerusalem, Jerusalem, in the true traditional manner, and is a welcome addition to the roster of festival artists."

William Smith Goldenburg, of the Cincinnati Enquirer, wrote the following of her performance of St. Paul: "Jeannette Vreeland is a welcome addition to the May Festival solo forces. Her's is a voice of silvery sweetness, clear as a bell, splendidly schooled and admirably controlled. Lyric

in quality it is adapted especially to the oratorio style, but last evening there were those occasional flashes of dramatic temperament that lead to the opinion that Miss Vreeland's art is by no means one-sided. The recitative and arioso, I Will Sing of Thy Great Mercies, was a gem of vocalization in the second part." Again in the Bach Magnificat he commented: "The Et exultavit, for second soprano, was beautifully rendered by Jeannette Vreeland, whose personal triumph of Tuesday night was pleasantly remembered. She is a singer who knows where the bar mark comes in the music, thereby escaping menacing technical obstacles and making her listeners conscious of superior artistry"; and finally in reference to Honegger's King David, he declared: "In the solo parts three voices figured prominently. Would it be proper to say that Miss Vreeland imparted an air of utter vivacity to her opening contribution to the entertainment in the Sister, Oh Sing Thy Song number? That was our impression of it. Greater restraint marked some of the later effort, and always in the Angel soli there was a pervading mood of spiritual exaltation, not easy to project, even when Honegger is the composer. Miss Vreeland also gave evidence of that dramatic instinct which the accomplished lyric soloist should possess, but seldom does."

George Kugel, Viennese Concert Manager, Visits America

Mr. and Mrs. George Kugel arrived in New York on the S. S. New York two weeks ago for a brief visit, during which pleasure was combined with business.

Mr. Kugel is the present director of a managerial bureau in Vienna which for many years has had charge of the tours of many of the world's leading artists. The management was organized by Mr. Kugel's father, Ignatz Kugel, in 1875. During the early days Mr. Kugel, Sr., had on his artist list David Popper, Sophie Menter, Sarasate, Joachim, Brahms, Patti, Rubinstein, Sembrich, Gerster and Lucca. He arranged Kreisler's first American tour, with Rosenthal,



MR. AND MRS. GEORGE KUGEL

when Kreisler was fourteen years old. He also arranged the first tour for Paderewski. Mr. Kugel, Jr., started in the business when he was twenty years old, first as traveling personal representative for several famous artists. He then became director of the Bösendorfer concert hall. This was the concert hall which belonged to the Bösendorfer piano house, and was the most important concert auditorium in Vienna. This position Mr. Kugel held for ten years. Upon the death of his father he took over the concert management, and has arranged performances and tours for Elman, Heifetz, Spalding, Rachmaninoff, Roland Hayes, Eddie Brown, Germain Schnitzer, Lhevinne, Gabrilowitsch, Bachaus, Szigetti, The Jubilee Singers, Wittgenstein (the one-armed pianist), Slezak, Eleanor Spencer, Rosenthal, Iturbi, Godowsky, Segovia, Katherine Goodson, Frederic Lamond, Erika Morini and Balokovic.

Associated Music Teachers' League Meets

Responding to invitations issued by Ernest A. Ash, president, Gustave L. Becker, president-emeritus, and Rose Spec-tor, secretary, interested persons assembled at the Associated Music Teachers' League mass meeting, at Town Hall, New York, May 22. President Ash gave a welcoming address, followed by a few remarks by Gustave L. Becker. Fraser Gange sang two Strauss songs, and three in English, closing with Invictus (Huhn), in which his noble voice and deep conviction were noted; Arthur Bergh furnished worthy accompaniments. Osbourne McConathy spoke on The Advancement of Music, especially mentioning the radio and phonograph, making distinct impression through his spontaneous delivery of up-to-date, practical ideas. Sigismund Stojowski contributed a suite of his own composition, entitled Polish Idylls, in which he displayed to advantage his powers of interpretation, including poetic mood. George H. Gartlan gave a practical address, followed by Nina Koshetz, who sang songs by Faure and Glinka, accompanied by Valentin Pavlovski. Katherine Bacon and Ignace Hilsberg offered Rachmaninoff's two-piano suite with splendid spontaneity, all of which was much enjoyed by the audience.

The next meeting of the League will be at Guild Hall, Steinway Building, June 12.

Curci Pupil Heard

Catherine Adolph, a young Hungarian, appeared in a song recital at Town Hall on May 23, assisted by Enzo Aita, tenor, and Gennaro Mario Curci at the piano. She

made a favorable impression, revealing a voice of promise. The quality of the voice is good and she sings generally with taste. The program contained operatic arias from Carmen, Turandot, Wally and Oberon, and one or two duets with the tenor were warmly received. The audience was most cordial.

Saperton to Teach in New York and Also at Curtis Institute

David Saperton, pianist and teacher, who has been a member of the piano faculty of the Curtis Institute of Music for five years, since its foundation in 1924, has renewed his teaching contract with the Institute for next season. At the same time it is announced that Mr. Saperton will relinquish



Photo by Kubey Rembrandt

DAVID SAPERTON

his duties as executive secretary of the Institute in order to resume his teaching in New York.

With the appointment of Josef Hofmann as director of the Institute two years ago, Mr. Saperton was requested by Mr. Hofmann to accept the position of executive secretary, to assist in the necessary task of reorganization. This work has now been completed, and Mr. Saperton will re-establish his studio in New York in addition to his duties as a member of the faculty of the Curtis Institute next season.

In relieving Mr. Saperton of his executive duties, Mr. Hofmann has made public the following letter:

Dear Mr. Saperton:

At the conclusion of your two years' work as an executive of the Institute, it gives me pleasure to congratulate you on the excellence of the work you have done in assisting me in the re-organization of the Institute.

I am pleased that you will continue with us next year as a member of the piano faculty, and as my assistant in the piano department.

Yours sincerely,

(Signed) JOSEF HOFMANN, Director.

Schola Cantorum to Give Joint Concerts with Philharmonic-Symphony

It is announced that the Philharmonic-Symphony Society of New York and the Schola Cantorum, also of New York, have arranged a plan by which the two societies will co-operate in future in the presentation of works requiring choral and orchestral combinations.

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Music Notes From Coast to Coast

Charlotte, N. C. The spring concert of the Charlotte Choral Society, Coral Baker, conductor, assisted by the Don Richardson Orchestra, took place at the Central High School Auditorium. The soloists were Regina Rea, who sang the aria from Cavalleria Rusticana, and Grace Kohn Johnston, who sang the aria from Der Freischütz. Also participating were a male quartet and a mixed quartet. P.

CINCINNATI CONSERVATORY NOTES

Cincinnati, Ohio. The twenty-fifth biennial of the Cincinnati May Music Festival, which took place from May 7 to 11, is of more than usual interest to the Cincinnati Conservatory of Music this year because of the important part that members of its faculty and advanced students played in the Festival. The outstanding success of the opening night in the presentation of Mendelssohn's St. Paul was Dan Beddoe, well known Welsh tenor and member of the artist faculty, who sang all the tenor solos.

On the Wagner program, Thursday afternoon, Mrs. R. Saylor Wright sang the role of Wellgunde, one of the Rhine Maidens, in the scenes from Rheingold. Mrs. Wright was formerly a pupil of Dan Beddoe and is now his assistant teacher on the vocal faculty of the Cincinnati Conservatory.

Mary Towsley Piau, also a member of the vocal faculty of this Conservatory, sang the important role of The Virgin in Saturday afternoon's performance of The Children at Bethlehem. Helene Kissing, a post-graduate pupil from the class of Dan Beddoe, sang the role of Jeannette in this same performance, and George Muhlhauser, who received much of his musical training at the Conservatory, was one of the two Philistines in a performance of Samson and Delilah Saturday evening.

The Cincinnati Conservatory Chorus, which is trained by John A. Hoffmann, united with the May Festival chorus for the production of Bach's Magnificat, which was presented May 8.

Cleveland, Ohio. Griffith Jones, whose work with the Glenville High School Choral Club has been little short of remarkable, presented his extraordinarily fine chorus in a program at the Museum of Art in traditional English songs with descants.

The final Museum concert of the season took place in the morning, and consisted of songs of Brahms and Franz sung by Lila Robeson, Cleveland contralto.

The comparative arts course recital at the Cleveland Institute of Music was devoted to Cleveland composers, whose works were played by Jean Martin Buck, Beryl Rubinstein, Herbert Elwell, pianists; Herman Rosen and Andre de Ribautpierre, violinists. Herbert Elwell's Sonata for piano, two piano Etudes by Beryl Rubinstein, Three Pieces for Piano by Ward Lewis, and Sonata for Piano and Violin in G minor by Arthur Shepherd, were performed. Three songs by Carl Buchman were sung by Emanuel Rosenberg, accompanied by the composer, two songs by Parker Bailey were sung by Caroline Hudson-Alexander, and two songs by James H. Rogers were sung by Anne Maud Shamel. Mr. Rosen played Meditation by Beatrice Vokoun Mutchler and Charles Rychlik's Spring Song. E. C.

Denver, Colo. The sixty-ninth Chamber Music Party was held at the home of Mrs. Everett H. Steele, when the Quartet in D major of Beethoven, and the Quartet in E flat minor of Tchaikowsky, were presented. S.

Fort Leavenworth, Kans. The Music Club presented Rata Present, American pianist, at the Gold Club House. Her program included works of Liszt, Chopin, Albeniz, Tchaikowsky and Cyril Scott. The Fort Leavenworth Times commented as follows on the program: "It is rare to find in so young an artist the poise, sincerity and authority which characterizes the playing of Miss Present. She is possessed of ample technical equipment, both in brilliance and tone quality. . . . One of Miss Present's most valuable assets is the ability to give a peculiar interest to everything she plays, and to easily carry her audience with her from one mood to another." B.

Harrisonburg, Va. National Music Week was observed in Harrisonburg. It opened with a very interesting piano lecture recital given by Frances Calvert Thompson in her studios, to more than fifty music lovers from Shenandoah and Rockingham Counties. Her program was very beautiful and contained the following numbers: Sonata, op. 31, No. 2 (Beethoven); Mazurka, Nocturne, Polonaise (Chopin); French and American groups, and closed with Hungarian Rhapsody No. 11 (Liszt). Mrs. Thompson plays brilliantly, full of fire, style, finish, and deep emotion. A feature of the program was a vocal selection by her mother, Anna Calvert of New Market, eighty-four years old. She sang Juanita in a clear and beautiful tone.

Jewish services were unusually beautiful during Music Week with Dr. Schvaneveld, both cantor and soloist. Dr. Minor Baldwin, of New York, gave two lovely programs at the Methodist church.

Flurette, a dainty musical play, given by the High School, charmed a large audience. Frances Houck took the leading role of Flurette and captivated her audience with her portrayal of the dainty French girl. Madeline Newbill was at the piano, and the High School Orchestra supported the cast.

A benefit concert for the Higgins Sisters, who will represent Virginia Home Group at the Boston Biennial in early June, was a success. Twelve hundred people were present. Shenandoah Valley Band, Ernest Houde, Louis Breeden, Frances Calvert Thompson, Harold Payne, Mrs. J. W. Wright and the Higgins Sisters gave the program.

F. C. T.

Indianapolis, Ind. Mary Lyon Taylor's song, Just the Having You Around, was featured at several of the church and radio concerts on Mother's Day, and was particularly appropriate because of the sentiments it expressed. Mrs. Taylor is the composer of other numbers, among which are Christ Church Chimes, Rose of the Dawn, I'm Dreaming,

Love, of You, and several of her songs have been sung while still in manuscript. For her inspiration the composer calls upon the memories of her childhood during which nature very evidently had a great influence upon her. Her works are being recognized by many prominent musicians and they always prove popular whenever placed on programs. S.

Johnstown, Pa. The first annual concert by the Bethlehem Steel Company Male Chorus was recently given at the Central High School Auditorium. Edward Fuhrmann is conductor of the ensemble. The soloist for the occasion was Allan Jones, tenor, who won the tribute of the press and public. The chorus presented numbers by Mendelssohn, Bach, Beethoven, Bohn, Oley Speaks, Davison, Meale and Owen. Mr. Fuhrmann is to be congratulated on his enterprising spirit. C.

Lewiston, Me. The Bangor High School Band, under the leadership of Alton L. Robinson, won three trophies in the third annual Maine State band and orchestra contest held at the Armory on May 11. The trophies were offered by the National Bureau for the Advancement of Music, first prize for Class A bands and a special award for the best playing band in the nighttime parade. Bangor won the New England cup last year, and therefore will compete again this year. Class B prizes were won by Waterville Senior High for both band and orchestra. Other winners were: Class C band, Island Falls, and Class D, Fort Fairfield High School. Nine bands competed.

Class A winner in orchestra was Portland High School; Class B, Waterville; Class C, Dixfield High School; Class D, Lincoln Junior High School, Portland. Thirteen orchestras entered the contest. It was the best showing of school bands and orchestras since these contests started.

A parade at noon included the nine bands and was a fine sight; there was a demonstration of school band work while marching.

The day closed with a concert at the Armory in which orchestras and glee clubs from many schools took part, as well as the winners of the contests.

The directors were Mabel E. Marshall, supervisor of music at Mexico High School; George W. Horne, director of Lewiston public school music; H. A. D. Hurd, head of Fryeburg Academy, music department; Wentworth Carr, Hebron Academy; Ethel Lee, Waterville Junior High School girls' glee club; E. S. Pitcher, supervisor of music in the Auburn public schools.

Mr. Pitcher, who has been president of the Eastern Music Supervisors' Association, has been one of the leading promoters in these state contests. L. N. F.

Little Rock, Ark. Graduation recitals were given by pupils of the Oskar Rust Conservatory of Music, at the Kempner Theater and Women's Club Auditorium. Those presented were Marie Pruniski, pianist, assisted by Thomas Morrissey, violinist, and Henry Sanderson, accompanist; Alice Brookfield, pianist, assisted by Pearl Brookfield, violinist, and Augusta Turner, contralto; Jeanette Greenhaw, violinist, assisted by Bertha Kirby Nelson, accompanist, Charles R. Henry, tenor, and the Rust Conservatory violin class; and Florence Federer, pianist, assisted by the Rust Conservatory violin class. The programs included works from the classics to the ultra-modernists. T.

Long Beach, Cal. The observance of National Music Week, May 5 to 12, was a very successful affair, with programs every night, organ recitals at noon, many teachers giving pupils' recitals, the Municipal Band offering the opening program, and the closing program the oratorio, The Atonement (S. Coleridge Taylor), by the Choral Oratorio Society, directed by Joseph Ballantyne.

The Creative Section of the Woman's Music Club, directed by Jane Stanley, gave a program of original compositions. The work was very fine; the composers represented were Mesdames Lee Combs, Lena Cloud Mueller, and William York, George A. Brown and W. R. Harper.

The combined glee clubs and the orchestra of Polytechnic High School, directed by Mary Shouse, gave the opera, The Fortune Teller. More recently, the glee clubs and orchestra of Woodrow Wilson High School, Charlot Louise Brecht, director, gave the comic opera, The Firefly, by Friml. The operas in both schools were well presented. A. M. G.

Los Angeles, Cal. Alfred Hertz, as guest conductor of the Symphony Orchestra, not only closed the season but also went with the orchestra on its tour of the coast. The final pair of concerts introduced three numbers. Opening with Wood's arrangement of Bach's Suite for full orchestra and followed by Stravinsky's The Fire Bird, the concerts were given with brilliance and power. The Tchaikowsky Symphony, Manfred, occupied the second half and was the chief point of interest as it was new to Los Angeles.

The Popular concert which closed the tenth season had
(Continued on page 23)

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Music Notes From Coast to Coast

(Continued from page 22)

Myrtle Leonard, contralto, and Howard Coombs, pianist, as soloists. Miss Leonard sang Meyerbeer's aria, Ah, Mon Fils, from Le Prophete, with vocal artistry. Howard Coombs received an ovation for his performance of the Allegro Moderato from Grieg's piano concerto in A minor. The appointment of Arthur Rodinsky as conductor for the next season meets popular approval, he having won many friends in Los Angeles during his appearances with the orchestra as guest conductor.

The thirteenth popular concert was conducted by Carl Kreuger of Seattle and had Vera Barstow, violinist, as soloist. She played a new concerto by Cecil Burleigh, showy, not very long and exceptionally well suited to a popular program. She excelled herself in her performance and was recalled many times. The high-light of the orchestra's part of the program was Dvorak's New World Symphony. Mozart's Marriage of Figaro and Weber's Invitation to the Dance were also given.

Henry Schoenefeld, conductor, presented the Woman's Symphony Orchestra in the last concert of the season in a particularly ambitious program: Weber's Overture Preciosa, and two movements of Beethoven's Symphony in F major, No. 8. Erwin Nyiregyhazi, pianist, was soloist for the second time this season, playing Schumann's piano concerto in A minor, Claire de Lune, Debussy, and Mephisto Waltz by Liszt.

L. E. Behymer presented Jascha Heifetz, violinist, before a capacity house.

The last number on the Behymer Artist course was the Symphonic Band of the Royal Belgian Guards, under the direction of Captain Arthur Prevost. They presented symphonic programs both times and the work was more that of an orchestra of winds than a brass band. Franck's symphony in D minor was especially well received, also Wagner's Ride of the Valkyries. Captain Prevost was recalled again and again.

Master Emil Dannenberg, youthful piano virtuoso, gave his annual piano recital at the Beaux Arts Auditorium before a large and appreciative audience. This young boy (eleven years old) plays with the grasp of an adult.

John Smallman presented the Los Angeles Oratorio Society in Bach's B minor mass, at the Shrine Auditorium before a packed house. It began at five-thirty, with an intermission at seven o'clock allowing singers and audience a rest before the evening's work. The society has been working on this mass for two years and will present it again next February, and once a year hereafter indefinitely.

Sherman Hill presented Maria Gerdes, pianist, and Ludwig Foerstel, cellist, in an ensemble recital at the Beaux Arts Auditorium, before a representative audience of musicians and music lovers. They were given an ovation.

The Symphony Club, under the direction of Ilya Bronson, assisted by Eugene List, boy pianist, gave a successful concert in the Philharmonic Auditorium.

Modest Altschuler and his Glendale Orchestra were heard in Tchaikovsky's Eugene Onegin, assisted by the Glendale Chorus, before approximately 3,000 hearers. It was a signal success.

Karl Leimer presented his master class in a short program in the recital hall of the Westlake School of Music, followed by a reception to say farewell on the eve of his departure for Europe. All of his class voiced the greatest enthusiasm for their course and are looking forward to Leimer's return next winter.

The Southern California Chapter of the National Association of Harpists, which is one of the largest and most active in the United States, gave its April monthly program in the palatial home of Mr. and Mrs. Harvey Mudd, in the Foothills of Beverly Hills, assisted by N. Von Wilm, violinist of the San Francisco Orchestra, who played a Suite by Mrs. Von Wilm. It is of remarkable beauty and charm as well as of undoubted musical value. B. L. H.

Mexico City, N. M. A farewell performance by Alphonso Ortiz Tirado of L'Elisir D'Amore, was given at the Iris Theater. The center of attraction was Consuelo Escobar, coloratura soprano. The audience was quite thrilled with her fine technic, and Mr. Tirado did himself proud in the famous aria. Conductor Acuna directed with intelligence.

Kathleen Parlow, violinist, gave a concert at the Fabregos Theater. She played with skill and was the recipient of much enthusiasm.

It is announced that Mischa Levitzki, pianist, will give a concert here, which really replaces various visits he canceled because of the revolution. The National Symphony Orchestra, under the baton of Carlos Chavez, gave Beethoven's Ninth Symphony at the Toreo. The artists were taken from the National Conservatory of Music. Chorus and orchestra performed beautifully, and the conducting of Maestro Chavez was excellent. C. C. P.

Muncie, Ind. National Music Week was observed at Ball Teachers' College, being sponsored by the school's Music Club. Chorus from the junior high schools and fifth and sixth grades of the city schols, numbering over one thousand, gave a splendid concert. Clarence Hunter, supervisor of music, was in charge of this program and led the numbers sung by the entire group. The second evening was devoted to orchestras, glee clubs and groups representing Delaware County. Claude E. Palmer, head of the music department of Ball Teachers' College, directed the Madrigal Club in several fine numbers. H. M. B.

Oakland, Cal. Joseph Lampkin, violinist, gave a concert at the Women's City Club Theater, with Margo Hughes at the piano. This was Mr. Lampkin's return to his home city, and he was indeed royally welcomed. After the concert a reception was held, representing the city's leaders in society, as well as the civic circles, the church and members of the Chamber of Commerce. Mr. Lampkin also appeared as soloist with the San Francisco Symphony

in Berkeley, Cal., and followed this with a request program in the same city. E.

Oxford, Ohio. A recital of songs was given in Kummer Memorial Chapel of Western College for Women by Elizabeth Driver, who was assisted by Dorothy Williamson, pianist, and Lillian Gould Faber, violinist. Miss Driver presented a group of Schubert, one by moderns, and the aria from Herodiade. Miss Williamson presented the Brahms ballade, opus 118.

Bucharoff to Set Emperor Jones

Simon Bucharoff, as has already been announced, has received permission from Eugene O'Neil to use any of the great dramatist's works as material for a grand opera. Mr. Bucharoff has practically made up his mind that among O'Neil's works the best for operatic purposes will be The Emperor Jones, and he will get to work at this as soon as he can have the dramatic version turned into an opera libretto to his taste. That, as will be perceived, is no mean task, and will take a master of stage technic, as well as some one familiar with grand opera idiom, for its successful accomplishment. It is to be hoped that Mr. Bucharoff may not be too much delayed in arranging for this work to be done for him.



SIMON BUCAROFF

Meantime Mr. Bucharoff is leaving for Los Angeles where he is holding master classes in advanced piano playing, composition and orchestration under the management of L. E. Behymer, from June 24 to August 5.

Eugene Goossens, who conducts at the Hollywood Bowl during the summer, examined some Bucharoff symphonic scores last month before he left for Europe and selected several of them for performance at the Bowl. They will be first heard in Hollywood under the direction of Mr. Goossens on July 25.

Branscombe Compositions Programmed

A recital of compositions by Gena Branscombe recently was given at the home of Mr. and Mrs. Arthur B. Clark, in New Haven, Conn. Among the numbers presented were selections from The Bells of Circumstance and Pilgrims of Destiny, and also Woodwinds, Give Thanks to God, Just Before the Lights Are Lit, Happiness, By St. Lawrence Water, I Bring You Heartsease and 'Neath the Forest's Lonely Shade. These works were interpreted by Alice Marguerite Hawkins, soprano; Oliver Stewart, tenor, and Kathryn Platt Gunn, violinist, with the composer at the piano.

Miss Branscombe also recently conducted the combined music clubs of the Horace Mann High Schools of Teachers' College, Columbia University, in two of her own compositions, I Bring You Heartsease and The Morning Wind.

Ethel Fox Scores in Harrisburg

Following her appearances at the Harrisburg, Pa., Music Festival, Mme. Pilar-Morin, who is responsible for the training, vocally and dramatically, of Ethel Fox, received the following wire from Ward-Stephens, conductor of the festival: "Ethel Fox sang beautifully. She made a very fine impression."

Previous to this, Miss Fox sang with equal favor at the Newark, N. J., Festival. She has been engaged for the Worcester, Mass., Festival and for the Pittsburgh Mendelssohn Choir, Ernest Lunt conductor. On June 4, Miss

Fox will sing Musetta in La Boheme at the Academy of Music in Brooklyn.

New Bedford, Mass., Enjoys Oliver Stewart

Following Oliver Stewart's appearance in New Bedford, Mass., the critics spoke very highly of the tenor. Said the Standard: "A very personable young man, he has a pleasant, reposeful stage presence. He sings with feeling and enjoyment, and that impression is conveyed by his voice alone, not by histrionics. His voice is smooth and rich. Mr. Stewart contributed several encores, including Drink to Me Only with Thine Eyes, a lyric for which his voice is ideally suited."

Equally favorable was the Morning Mercury: "Oliver Stewart can, upon the foundation of an unusually round and full, full and resonant, warm and evenly registered voice, express many subtleties and artistries. He gave the Debussy Nuit d'Etoiles with the admirable warmth which characterizes his voice. Brahms' O Liebliche Wangen was vociferously applauded; Bassett's Take Joy Home, which was his last encore, he presented in good style and perfect vocalism. The Sleigh, by Kountz, he tossed off with full mastery of its rhythm and spirit. The one song that seemed quite perfect and polished in its complete attainment of the simplicity and strength of style demanded was O Cool Is the Valley Now. So part of his personality it appeared that one could almost see him leading some beloved into the grateful shade. The concert closed with Schubert's Die Allmacht, sung by Mr. Stewart and the chorus and orchestra. Here the really splendid masculine quality of the tenor was evidenced. He no doubt has much to offer in oratorio."

The Times commented: "Oliver Stewart, heralded as one of America's most promising young tenors, proved to be a young man of ingratiating personality with a voice of warm, musical quality, easily and flexibly used and free from an overabundance of nasal resonance. High notes were taken without effort, and color was laid on without flamboyance and striving for theatrical effect."

Pennsylvania Conservatory of Music Notes

The Pennsylvania Conservatory of Music of Pittsburgh, Pa., announces a summer course, from June 24 to August 3.

A series of recitals is planned for the last two weeks in June, in which pupils from all departments will take part. During the past three months recitals have been broadcast over station WJAS by pupils and members of the faculty.

Helen Marzolf, pupil of W. R. Gardner at the conservatory, appeared with marked success during the past six weeks in the Stanley Theater Chorus with the stage revue at that theater. Florence Belasco, violin pupil of Pierre De Backer, recently played before the Congress of Women's Clubs in Pittsburgh, accompanied by Howard Neff.

The following artists participated in programs broadcast over KDKA: Ida Mae Claudy, H. Coleman Ashe, Jessie Mockel, Howard Neff, Ruth Elta Ross and Elizabeth Irwin.

The Pennsylvania Conservatory Quartet, consisting of Ruth Auld, soprano; Jean Ramsey, contralto; David Super, tenor, and Ralph Snively, bass, sang in the production of The Skull by the George Sharp players.

Jessie Mockel, former dean of the department of music at Westminster College, and a pupil of Ernest Hutcheson of New York, has been engaged as instructor in organ, piano, harmony and music appreciation at the Pennsylvania Conservatory. She is to fill the chair of Alfred Hamer who recently resigned. Miss Mockel comes from New Castle, and during the summer teaches organ and acts as accompanist for Paul Kochanski at Chautauqua, New York.

Anna Graham Harris Wins New Success

The Woman's Choral Club of Hackensack, N. J., gave the final concert of its season on May 15, under the direction of Anna Graham Harris. The program was of the varied sort that Miss Harris always arranges, and was excellently given and enthusiastically applauded. The soloists were Sadah Shuchari and Giuseppe Martino-Rossi. Everett Tutchings and Arthur Reginald were the accompanists.

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Seven Hundred Guests at Banquet for Chicago Civic Opera Clubs

A banquet which brought together seven hundred of the most prominent men and women of Chicago and its surrounding suburbs, took place at the Stevens Hotel on May 20, when the Chicago Civic Opera invited as its guests those interested in helping to establish the forty-two Civic Opera Clubs, which are to ensure capacity houses for the opera in its new home.

This branch of activity has been placed under the direction of the Civic Concert Service, Inc., Dema E. Harshbarger, president, and it will be practically the same plan by which she has so successfully established one hundred and fifty Civic Music Associations throughout the United States. In this way the opera will be made Civic in fact as well as name; and judging by the enthusiasm of those present, success is already assured.

Edith Rockefeller McCormick, who is pertinently referred to as "The Mother of Opera," made a short but telling speech, which was the signal for general applause. When one remembers that from the time she came to live in Chicago, Mrs. McCormick made possible not only its opera (for which Chicago can never be grateful enough), but also various other branches of musical endeavor, it would seem as though her support is taken too much as a matter of course by many. She is an unfailing patron of the Chicago Symphony Orchestra—in fact of all worth-while concerts—she is always on time at any performance which she attends, a principle that should be followed by the great mass of patrons, who are usually late. Perhaps this tribute to a most charming woman may be out of place here, but the musical public of Chicago should certainly feel a debt of gratitude for her generous and loyal support.

Other speakers were John Clayton, manager of publicity for the opera; Mrs. Arthur Meeker, president of the Friends of Opera, who gave some interesting statistics as to what

the Friends of Opera has accomplished since the inception of the opera; Frank P. Winans, who declared that this plan to bring about a general interest in opera is such a good one that he is going to call a meeting of his organization and "try it out on them," as he expressed it; Mrs. Jacob Baur; O. O. Buttorff, and Samuel Ettelson. All were unanimous in stressing the cultural value of art and music, particularly the opera, in combating the unfavorable propaganda due to the crime situation in this city, which has been broadcasted to such an extent that it is driving reputable people away from the city.

Chicago has one of the finest Symphony Orchestras in the country. With a conductor like Frederick A. Stock, with astute management, this organization has been brought to the high peak of success it now enjoys; and Dema E. Harshbarger plans that the same will hold good with the Civic Opera. She made a speech which brought forth such tumultuous applause from the seven hundred guests that most of them pledged themselves to take an active part in this promotional drive. Others at the speakers' table were: Mrs. Herbert M. Johnson, Edith Mason, Charles Marshall, Helen Freund, Harold E. Ray, Coc Glade, J. J. Carrick and Alice M. Barkman, all connected with the Chicago Civic Opera; Mr. and Mrs. Ward T. French, Edwin D. Krenn, Jessie Christian, Mrs. Esther Markes, Mrs. Rene Devries, Mrs. Florence French, Margie McLeod. While the formation of these clubs is under the direction of the Civic Concert Service, the personal work—and it may be remarked that it is strenuous—is being done by O. O. Buttorff, and Mrs. Virginia French. Mr. Buttorff, who is widely known throughout the country by the organization work with which he has been connected for the past fifteen years, is personally responsible for the splendid success of this event.

Zara Bouson Gives Concert

At Chalif Hall, on May 22, Zara Bouson, coloratura soprano, appeared in recital before an audience which gave evidence of its approval of her offerings by sincere and enthusiastic applause. The program, which was interesting and varied, opened with numbers by Veracini, Mozart and Meyerbeer, and continued with two arias and a group each of German, French and English songs. Miss Bouson revealed a voice of fine quality and wide range, used with intelligence. Her agility work was especially well done, and her diction and interpretations showed careful study. Besides these assets, this singer has an attractive stage appearance and a charming personality.

Mary Lerner and William Lincer, violinists, were the assisting artists and added to the success of the recital. Morton Lang played brilliant and commendable accompaniments for Miss Bouson.

Institute Diplomas Presented

Candidates for the Artists' Diploma played before a distinguished jury at the Institute of Musical Art of the Juilliard Foundation on the evening of May 21. The jury included Frank Damrosch, dean of the institute; Ernest Hutcheson, dean of the Juilliard Graduate School; Mischa Levitzki, who was himself a pupil at the institute for four years; David Mannes, head of the school which bears his

name, and Engelbert Roentgen. The candidates judged worthy of the diploma were Sidney Sukoien, pianist, pupil of James Friskin, and Carl Stern, cellist, pupil of Willem Willeke.

Music on the Air

Jazz! YES AND NO

The recent announcement from station WRNY, that it will bar over its wires all concerts which include jazz, has brought many words of praise to the instigators of the move.

There is much to be said for and against this action and we should like to add our bit. Granted that there is much music on the air which is anything but palatable to musicians, it is also to be remembered that all radio listeners are not "classic" mad. It is also to be remembered that a great deal of jazz music is truly entertaining and thoroughly musical. There is nothing quite so enervating as a bad jazz band, but there is little to be compared to a really fine jazz band for instilling good humor.

We have been the victims of both results! Our cry has often been raised for the elimination of bad music on the radio, but far be it from us to say eliminate "all" the jazz music from radio; it has its place, and a very honored place, too. But it should be remembered that it is in favor of "good jazz" that we are rooting, despite the fact that we think that WRNY is doing a noble work.

ON TURNING THE DIAL

May 20 to 27—The biggest attraction of the week was the gala concert given by the Victor Company, introducing the new combination model. The array of artists was a brilliant one: Mischa Elman, Richard Crooks, Lawrence Tibbett, Hulda Lashanska, The Revelers, Franklyn Bauer, Jesse Crawford, Rudy Vallee, Frank Crumit, George Olsen, etc. The entertainment was good from the novelty standpoint and the continued change of talent. Mr. Tibbett and Mr. Crooks sang beautifully and, of course, the Elman tone was luscious. Our criticism of the event takes the form of resentment for the overburdening amount of advertising; it was appalling in its quantity and quality.

With the coming of the warm season (?) the programs have settled down to a more or less quiet pace; there are many signing off, one of the outstanding recent farewells being that of Paul Whiteman and his merry men, who have gone West to perform some other entertaining features. While we do not exactly criticize the advent of the quieter radio music for the summer, it will be more difficult to listen in on a continual hum-drum of programs, which will probably be alike in content and type of talent. Unfortunately, human nature always seeks the unusual, but it would also be hard for us to say what else radio programmers could think of during the let-down season.

The Baldwin-at-home hours will hereafter be given from 9.45 to 10.15 every Sunday evening; quite a good idea, as Sundays at home grow later and later with the longer days. Harold Henry, pianist, was presented this week in company with the usual attending quartet. These short concerts have come to be quite indispensable in a Sunday's pleasure, for each time we are offered very good music by fine talent. Mr. Henry has a beautiful, musical touch, and a sensitive, poetic imagination. MARGHERITA TIRINDELLI.

Sibyl Sammis MacDermid and Doris Doe in Joint Program

The May recital of the Hotel Ansonia series, given jointly by Sibyl Sammis MacDermid and Doris Doe, served as a celebration of their twelve years' association as teacher and artist. Miss Doe leaves soon for Europe, where she will sing extensively and round out her musical experience. The blue room was filled to capacity by a discriminating audience of musicians and friends, and enthusiasm ran high. Both singers were at their best in songs of the usual international character, closing with a duet from the Stabat Mater by Rossini. A reception followed.

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Frederick H. Haywood Finishes Sixth Term at Eastman School

Since January, 1924, Frederick Haywood has been a special teacher at the Eastman School of Music, Rochester, N. Y. Sponsored by the Board of Education, Music Department, the original purpose of Mr. Haywood's affiliation was to introduce his Universal Song method for high school voice culture groups. Each season, classes have been conducted for the music supervisor and teachers of other subjects who have an interest in music study.

During the last four seasons a demand has been made for private lessons which required two days each week to fulfill. The teacher-students receive two university credits for each volume of the Universal Song Course, which gives them a total of six credits for voice culture and methods.

This is followed by a course in Song Interpretation for which they also receive credits. The current term of thirty-two weeks was completed on May 31 and June 1.

On June 24 the fourth term of the Eastman School summer session will open and Mr. Haywood will conduct student and normal classes in Universal Song and song interpretation, besides giving a great deal of time to private instruction. At the conclusion of the course, the second year session of Mr. Haywood's groups will open on August 12 at Oakland, Cal., under the direction of the University of California Extension Department. These classes are sponsored by Glenn H. Woods, director of music at Oakland. A class of forty-five music instructors of the Oakland City Schools had the first year work with Mr. Haywood last summer. These will continue this summer and other groups will be organized. Demand for private instruction is also taking much time on a busy schedule.

In October, Mr. Haywood will extend his work to the city of Buffalo by dividing his present Rochester schedule of two days equally between the two cities. The Buffalo classes will be under the direction of Arthur J. Abbott, music director of the city schools. The teachers will receive their credits through the University of Buffalo. Combined with the above plans for the season of 1929-1930 there is ever increasing demands made at the Haywood Studio upon the seemingly unlimited resources of the director of the studios and his very able assistant, James Woodside.

Katherine Bellamann Recital Series

One of the most interesting of the recitals being given at the Rodin Studios by artist-pupils of Katherine Bellamann was a joint program offered by Irene Pehling, coloratura soprano, and Ruth Karyl, lyric soprano.

These young singers presented a well arranged program containing variety of interest and high musical quality. The audience paid enthusiastic tribute to the lovely voices and interesting interpretations. Miss Karyl was particularly effective in her spirited rendition of Swiss, Italian and Creole folk songs. She offered, in addition, an aria from Carmen and a group of modern songs from the younger British school.

Miss Pehling, whose flexible coloratura meets all demands of the taxing literature for that voice, gave an engaging performance of the Indian Bell Song from Lakme, Caro Nome from Rigoletto, and Ah, non Giunge from Sonnambula.

She included in her song offerings a group of modern French songs by Moret and Fourdrain, and The Blue Danube Waltz arranged by Estelle Liebling.

Miss Pehling and Miss Karyl are fulfilling joint recitals in Missouri, their native state.

Prof. A. H. Trouk's Pupils in Recital

Prof. A. H. Trouk, violinist and teacher, known as the only one in America with a diploma from the celebrated violinist, Jacob Dont, presented his pupils in recital at Public School 84 in Brooklyn, N. Y., on May 18. A large audience showed its appreciation of the excellent work of the pupils by prolonged applause. In addition to Prof. Trouk's pupils, the piano pupils of his daughter, Millette Trouk, also appeared on the program. An orchestra of twenty-five pieces, entirely composed of pupils, played four orchestra selections.

The pupils appearing were William Lensky, Rudolph Zientarsky, Sophie Gurlow, Olga Gurlow, Julia Stern, Sidney Wassermann, Veronika Kornecka, Sylvia Zerowin, Edward Zaikowsky, Julia Makowska, Lilly Zurek, Stella Zientarska, George Wasserman, Sophie Zurek, Deborah Matlow, Dorothy Gross, Misha Zurek, Anthony Verbitzky, Jacob Rosenzweig, Miriam Zerowin and Vladimir Veshta.

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Mengelberg's Tour of Germany

The German tour of Willem Mengelberg with the Concertgebouw Orchestra has been most impressive. Cities where immortals such as Bach and Brahms made music have been visited—cities where symphonic music is a heartfelt matter.

Ambassadors, ministers of state and municipal authorities seemed to take a personal interest in honoring Mengelberg. Banquets—official, diplomatic, commercial and social—continued in an unending succession. The luncheon given by the Minister of Fine Arts in Berlin on May 2 was a gratifying tribute, while the supper tendered by the Philips Radio Corporation on the same evening was attended by many German conductors, press representatives and distinguished Dutch visitors.

Germany is deeply concerned about symphonic affairs, so that everywhere the performances evoke great demonstrations. After the last note of the program in Berlin, as in Frankfurt, Cologne, Hamburg and everywhere he appeared, the applause was deafening. All my life I shall remember vividly those receptions. Mengelberg understands how Germany feels and this tumultuous welcome touches him profoundly. To make the concerts as beautiful and interesting as possible, he is spending his strength and time so that the entire tour is a series of inspired performances and a procession of devotedly appreciative audiences.

German interest in orchestral affairs includes a great enthusiasm also in the part of her concert and local managers. Herr Jaeger of Dusseldorf had such salty things to say that I asked permission to pass them on.

"Yes, every word. What I say is: help yourself to a couple of cart-loads, a shipload of our European pianists, violinists and singers. Take them with you and keep them as long as you like. If you forget to return them, we still have too many. But we want our conductors. We want especially a larger share of Mengelberg. That's how we feel about it."

A very important Western German manager was sitting just in front of me at the Cologne concert, while Mengelberg was making sheer enchantment of a lovely score, and he turned to me for a moment to share his appreciation. The enormous Messe Hall was full; the house was electric with enthusiasm, but his true concern was with the music. It was well worth it before everything else. In Europe, as in America, Mengelberg is giving performances which are only possible because of his unique symphonic genius.

EDNA RICHOLSON SOLLITT.

Two-Piano Recital at Miami University

A recent two-piano recital at the auditorium of the University of Miami was an event of good taste and high esthetic qualities. The program was well high perfect, and chosen with a severe criterion of respect for art without concessions to the public, which is not always exigent in these matters. The composers represented on the program—Mozart, Debussy, Schubert, Casella, Brahms—were all of the first rank.

The participants were two excellent pianists well known to the public of Miami: Hannah Spiro Asher and Julian De Gray. Both are masters of technique; both are artists in the full sense of the word; and both have attained a high grade of perfection as interpreters. But their temperaments are distinctly different. In such a case, the problem of a two-piano recital is one of collaboration; this they did, without for one moment sacrificing the spontaneity that is often attained by a single artist, but seldom in the uniting of the two personalities.

The excellence of the performance was revealed in a faithful adherence to the true character and spirit of each composer; the clarity and profound simplicity of Mozart's Sonata in D; Debussy's mystic poesy and pagan bucolicism in *L'Après-midi d'un Faune*; the richness of emotion and imagination in Schubert's Fantasy; the irony, grace, and humor of Casella's *Pupazzetti*, a number very much enjoyed in spite of its modernistic tendencies, which always disquiet the public a priori; and finally the powerful, irresistible strength of Brahms' Scherzo. The playing was remarkable for its sonority and neatness, with brilliant high lights, obtained, however, through no truckling to facile effects. It was preeminently musical playing.

A. D. A.

Memorial to Edward Horsman

Announcement has just been made of the presentation of a scholarship to the Oscar Seagle Association, Inc., by Ethel Horsman in memory of her husband, Edward Horsman. This is a very fitting and beautiful tribute as Mr. Horsman was much interested in the Seagle Colony in the Adirondacks and the composer and the singer were very close friends. Mr. Seagle never sings a program without having one of Mr. Horsman's songs in his English group.

The association is formed of Seagle pupils, past and present, the purpose being to carry on the ideals of their teacher and to help talented and worthy students who need assistance. The association is fortunate in its choice of a board of directors who give their time and serious consideration to the business pertaining to the association. The directors are: Mrs. Joseph Sheedy, president; Pauline D. Gold, Mrs. Frank S. Terry, Walker Buckner, Arthur M. Harris, Philip E. Rice and Oscar Seagle.

The association is hopeful of having two more scholarships available for this season. Mrs. Horsman, the donor of the first scholarship since the incorporation of the association, is a frequent visitor at the Colony during the summer.

A. G. O. Convention for Memphis, June 4-6

The National Convention of the American Guild of Organists is to be held in Memphis, June 4-6. Recitals will be given in five different churches, the Municipal Auditorium, the new Orpheum Theatre, and at the country home of Mr. and Mrs. J. P. Norfleet. Organists who will play will be Charles Galloway of St. Louis, Charlotte Klein of



MENGBERG ARRIVING IN BERLIN ON MAY 1.

Standing back of the conductor are Messrs. Veute and Brokman, officials of the Philips Radio Corporation, and Mme. Peltenburg, soprano soloist in Mahler's fourth symphony. (Photo by Welt-Bericht.)

Washington, James P. Johnson of Pittsburgh, Arthur Dunham of Chicago, Arnold Dann of Asheville, Frank W. Asper of Salt Lake City, Parvin Titus of Cincinnati, Edward Eigenschenk of Chicago, and Dr. David McK. Williams of New York. A feature of the convention will be the rendition with orchestra of Brahms' German Requiem by the choir of Calvary Episcopal Church under the direction of Adolph Steuterman, organist and choirmaster.

Klibansky to Spend Four Months in Europe

A successful (because he is busy), happy-natured and smiling person is pictured herewith, namely, Sergei Klibansky, who is known as a leading teacher of singers who are prominent throughout the United States, and others who



SERGEI KLIBANSKY

are well known in the opera world of Germany. May 4 he left on the S.S. Lancastria for Paris, Berlin and Switzerland to be away four months. He took with him six young American pupils who will study with him in the German capital. Later he expects to enjoy a real vacation in Gastein and Switzerland. A score of operatic singers await him in Berlin, where some of the leading stars were his pupils, either in New York or last summer in Berlin; these are featured in various opera festivals throughout Europe, adding greatly to the Klibansky renown.

"Indeed I have reason to be happy over the season just

past, for my pupils are heard on Broadway stages, on comic opera, musical shows, etc.," he said before departing. "They are constantly improving their position, moving up to higher things, which is the best testimony to their progress."

Mr. Klibansky had to decline a business proposition from a Nebraska State institution for a portion of the summer, considering his vacation period of supreme importance.

N. A. of O. Dinner and Recital

Nearly 100 sat down to the Town Hall, New York, dinner of the National Association of Organists, May 23, when the two prize-winners, Zoltan Kurthy and Walter E. Howe, occupied seats of honor next to President McAll. These were presented by the president with \$100 each in the name of the Skinner Organ Company. A telegram from Mr. Skinner tendered a similar prize for the best organ arrangement to be made of the overture to Borodin's Prince Igor.

Many members indicated their intention of attending the Toronto convention, August 26-30, by raised hands. Mr. McAll mentioned the chorus of 2,000 singers as an outstanding feature, also the local choirs, session on Church Music, and the headquarters in the new Royal York, where there is probably the largest organ of any hotel in America. After introduction of the two prize-winners, Morris Bialkin, sixteen year old cellist, played tasteful solos; the Madison Trio, of which he is cellist, followed with an excellent performance of the first movement of Mendelssohn's D minor trio.

The company then adjourned to St. Thomas P. E. Church and listened to the playing of Kurthy and Howe; the former's *Passacaglia* proved to be a serious, well-harmonized work, and the latter's *Dedicace* full of impulse and contrast. Dr. Noble played his *Theme and Variations*, written when he was but twenty years old, also his *Solemn Prelude*, and the audience found much to admire in the various proceedings of the evening.

Angel del Busto Creates Ensemble Course

Among the interesting activities of Angel del Busto are his classes in woodwind and brass ensemble. Believing that young students from the very beginning should acquire a taste for chamber music and should enjoy the companionship of players on other wind instruments, as students of the stringed instruments enjoy, Mr. del Busto has created a novel ensemble "course."

For three years he has been carefully arranging and grading the classics for various combinations of instruments. From his large private class he has drawn the material with which to test his experiments, and the results are encouraging. Most of this ensemble literature will be incorporated in Mr. del Busto's music education courses at Columbia University this summer. His arrangements of old dance forms by Bach, Mozart, Lully, etc., for clarinet and piano, are shortly to be published. These are selected for their special appeal to young students.

Mr. del Busto will be associated with George Barrere in the Barrere Ensemble and Little Symphony as bassoon virtuoso. The interest in Mr. del Busto's recent Steinway Hall concert, marking the successful presentation of the bassoon as a solo instrument, has not completely diminished. Eminent composers are giving their attention to writing for this unique instrument, thereby fulfilling the demand for more worthy literature.

Crane's Orchestra Works Played in Salzburg

The program of orchestra compositions by the American composer, Helen Crane, which was given in a concert by the Mozarteum Symphony of Salzburg under Dr. Paumgartner's baton comprised a symphony in A minor, four sonnets and a *Fantasie Mariana*.

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"Butterfly"
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"Pagliacci"
(Charles Hedley)

VI

Facts and Records A STORY OF SUCCESS

¶ After two seasons of existence, the American Opera Company has grown from an experiment to a national institution.

¶ Playing to crowded houses in such discriminating music centres as New York, Chicago, Boston, Atlanta, Montreal, Buffalo, Washington, Chattanooga, Rochester, Richmond, Memphis, Baltimore, Toronto, etc., and fortified by unreserved praise from the foremost critics of the country, the success of the American Opera Company has proved that opera in the language of its audiences is here to stay.

¶ It has also proved that the general theatre-going public, as well as the technically trained musician, will appreciate and support opera if it is intelligent, intelligible, and entertaining.

¶ During 1928-29 the American Opera Company, under the artistic direction of Vladimir Rosing, offered a repertoire including "Faust", "Carmen", "Butterfly", "Figaro", "Pagliacci", "Martha", and "The Legend of the Piper".

¶ Sung in English in the best translation available, with scrupulous attention to diction, with a singing personnel of young, attractive looking American artists with fresh voices and dramatic ability, and with a production which always aimed to satisfy the eye as well as the ear, each opera was what the man in the street would call a "good show".

¶ "Every progressive city," said one critic recently, "should seriously consider the installation of an American Opera Company annual season. Its benefits—artistic, social, and commercial—are inestimable."

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"Faust"
(Clifford Newdall)



"Butterfly"
(Harriet Eells)



"Carmen"
(Hall and Hedley)

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, "Escape from
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no)



faust"

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Critics Unanimous PRAISE FROM THE PRESS

¶ Here is a "Faust" like no other this town has ever seen. Life returns to a fossilized grand opera. A brave venture of the American Company. An operatically informed, socially influential audience burst into prolonged applause at every curtainfall.—*H. T. Parker, Boston Transcript.*

¶ From a purely dramatic point of view Montreal has witnessed one of the most important revolutionary movements in grand opera that has taken place in fifty years—perhaps the most important since grand opera first began.—*Montreal Star.*

¶ One of its great claims to consideration was the expert manner in which it turned an ancient opera into a good show—a joyous outpouring of youthful spirits—enough applause to have lengthened each act at least ten minutes.—*Edward Moore, Chicago Tribune.*

¶ The public discovered that opera was a good show—the scenes were so many fine old Rembrandtian canvases, warm and mellow in color—a thing of beauty.—*Glenn Dillard Gunn, Chicago Herald and Examiner.*

¶ Once again we felt the spell of youth upon us. No company of opera I have ever seen or remembered can affect me as can these young American artists. The Erlanger was packed to the doors. It should be packed every night all through the year. It is opera for the celebrated tired business man.—*Herman Devries, Chicago Evening American.*

¶ We heard America singing in all its insouciant, fresh exuberance of youthful beauty and charm. It is a significant moment in musical annals. Opera in English come true! It has taken the American Opera Company to prove on its first appearance here that the impossible has been accomplished . . . such a brilliant triumph that even the most skeptical went away convinced.—*Buffalo Express.*

¶ Musical history was made in Richmond last night. The audience literally "ate it up" and when the curtain fell on the death of Carmen the large and brilliant audience gave the company an ovation which alone would have repaid them for coming here.—*Richmond Times-Dispatch.*



Act II—"Butterfly"

MASTER INSTITUTE OF UNITED ARTS,

Orchestra and members of the faculty who assisted in the recent recital at Pythian Temple in New York, when a program of orchestral, violin, piano and cello numbers, was presented with fine taste and musicianship by these artists. They are, left to right: Elias Fried, Deangeli, Stuart Moore, Leo Levy (soloist), W. Spence, Percy Such (conductor), Macy Gordon, Hinde Barnett, Lillian Fuchs, Ludwig Stein, G. H. Englehard, Betty Schulman, Alphonse Zbikowski, Mrs. De Witt Stern, and, seated on the platform, Marcella Kosman and Ethel Prince Thompson. A review of this concert appeared in last week's issue of the MUSICAL COURIER.



I See That

Francis Moore is to hold a ten weeks' course in El Paso, Texas, this summer.
Pasquale Amato is to remain in New York this summer.
The Pennsylvania Conservatory of Music announces the engagement of Jessie Mockel as instructor in organ, piano, harmony and music appreciation.
Irene Williams and Nelson Eddy have been re-engaged by the Philadelphia Civic Opera Company for next season.
David Saperton will reopen his studio in New York and also teach at the Curtis Institute of Music next season.
Josef Hofmann will be under the management of Richard Copley after June 1.
Ruth Shaffner has been engaged for The Messiah with the Mendelssohn Choir of Pittsburgh for next season.
Winifred Pletts is now under her own management.
Edwin Orlando Swain will be heard in The Messiah in the opening concert of the National Federation of Music Clubs' Biennial in Boston, June 9.
Josephine Lucchese will spend the major part of next season in this country.
Ethel Glenn Hier presented her pupils in recital at the Guild Hall on the afternoons of May 18 and 25.
Frederick Southwick, after an absence of two years, has re-entered the concert field.
Margaret MacConachie, who sailed for Europe last fall, has just returned to Texas.
Loys Petté gave a Salon Intime in the Rose Room of the Hotel Astor on May 23.
The Kriens Symphony Club orchestra, 125 players, both sexes, gave an enjoyable concert in Carnegie Hall, New York, May 23.
The dinner of the National Association of Organists at Town Hall, New York, May 23, was attended by 100 persons.
Ernest F. Eilert, 2d, aged 4, made his first public appearance as pianist.
The Pennsylvania Council, National Association of Organists, had a successful convention at Easton.
The Associated Music Teachers' League had a mass meeting at Town Hall, New York, May 22.
Alice Lawrence Ward gave frequent studio recitals in New York and Newark.
Three Samoiloff students are now members of the American Opera Company.
Willard Sektberg's songs, a Child's Lullaby, and A Fog Land, have been printed by the Boston Music Co.
Mrs. Bruce S. Keator arranged an appropriate program for Mother's Day, at St. Andrew's M. E. Church, New York.

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Summer Session July 2 to Aug. 9

Regular Session Opens Sept. 16

For Bulletin address DEAN H. L. BUTLER,
Syracuse University, Syracuse, N. Y.

Claude Warford has arrived in France, where he will rest previous to beginning his summer vocal sessions.
Mrs. John Dennis Mehan announces five studio recitals, beginning May 28.
The Fiqué Choral gave a May Dance to associate members in the new Fiqué studios in Brooklyn.
Arthur Fickenscher will visit New York this summer.
Esther Royer, soprano, sang at the Evangelical Lutheran Church May 19.
Hanx Merx and Erna Rubinstein gave the ship's concert on the SS. Ryndam; he will be heard in German health resorts.
Frederick Stock has been officially invited to conduct the annual festival concert of the Munich State Opera Orchestra, the first American conductor to be so honored.

Dr. Artur Rodzinski Enthusiastic Over His Los Angeles Orchestra Appointment

The fact that Dr. Artur Rodzinski is happy in the prospect of going to California next season is not to be marveled at. Dr. Rodzinski will be at the helm of the Los Angeles Symphony Orchestra, guiding the musical forces of what he knows to be a very excellent organization.

One can fully appreciate that for one of Dr. Rodzinski's broad musicianship and forceful vitality it will be a source of great satisfaction to be able to produce music which will bear the stamp of his personality. This new assignment has been a spark to Dr. Rodzinski's ambition and enthusiasm; for instead of feeling that he has accomplished something in gaining his new appointment, he has been aroused to setting a high goal for the achievement of his new charge.

"It is difficult for me, at this time, adequately to express my feelings," the conductor told us one day, as we had opportunity to congratulate him. "I can only say that I am sincerely happy and very enthusiastic at the idea of being in California next season. This happiness is, of course, mingled with regrets, for I have many friends here in the East. My work has been most interesting, and my association with Dr. Stokowski and the Philadelphia Symphony Orchestra is one of those things which will always stand out as a high-light in my life. Dr. Stokowski is a genius, and to me he has been most kind. I benefited much by being under his great musical influence. I feel certain that I shall always carry with me some of the benefits which I have reaped from this association."

"But to have my own orchestra will be a great joy. More than that, in my experience as guest conductor for the Los Angeles orchestra on two different occasions, I have come to know that this is a wonderful part of the country. I do not mean only climatically, which everyone knows it is, but also musically. There is a fine cooperative spirit out there, a certain high standard of musical ideals, which to me are very inspiring factors, and I am enchanted with those gracious people, Mr. and Mrs. George Lester Smith and William Clark, who have the success of the orchestra truly at heart."

"I feel that there is a great future for music in California, operatically as well as orchestral. The whole atmosphere is one of sensitive musical appreciation, of musical progress. For the Los Angeles Orchestra I have the

highest regard; it is a healthy, vital organization, seriously in earnest in its musical ambitions, and one which has already accomplished much. Mr. Stokowski recently led this orchestra in several concerts and he compares it to his own fine ensemble in Philadelphia, which speaks well indeed for the Los Angeles Symphony Orchestra."

"I am sure that we are going to do big things in the near future," Dr. Rodzinski assured us, and one felt that there would be much to look forward to should the organization ever come anywhere near our vicinity."

In speaking of the possibility of bringing the orchestra to the East, Dr. Rodzinski mentioned the fact that he had been offered the conductorship of the Los Angeles Orchestra during the spring tour which is about to take place.

"I regretted very much not being able to take the orchestra on this tour," the conductor said, and we can fully appreciate the fact, not only from his personal viewpoint but also from the standpoint that this is the first tour which the

orchestra ever had. "But I am still carrying out my contracts in Philadelphia," he explained, "and just at the time of the tour I was conducting the performance of d'Albert's opera, Tiefland, which was given by the student body of the Curtis Institute of Music and which, to my joy, proved to be a very big success."

Dr. Rodzinski arrived in Los Angeles on Decoration Day afternoon, with Mrs. Rodzinski and their son, Witold. For the next few weeks the conductor will be busy getting settled in the new scene of his activities and trying out musicians who have made application for the few chairs that are vacant in the orchestra for next season. The orchestra returns to Los Angeles, in June from its successful tour of the Northwest.

M. T.

La Argentina is heavily booked for her next year's American tour.

Seven hundred guests attended the banquet of the Chicago Civic Opera Clubs.

Frederick H. Hayward recently finished his sixth consecutive year of teaching at the Eastman School of Music.

Archibald Sessions recently directed a successful performance of Piérre's cantata, The Children's Crusade, at the First Methodist Episcopal Church, South Manchester, Conn.

The Dayton Westminster Choir will terminate their European tour and sail for America on June 6.

J. Bodewalt Lampe Dead

J. Bodewalt Lampe, song writer and well known orchestral arranger, died at his home in New York City on May 27. The deceased was born in Ribe, Denmark, and came to America as a youth.



DR. ARTUR RODZINSKI

orchestra ever had. "But I am still carrying out my contracts in Philadelphia," he explained, "and just at the time of the tour I was conducting the performance of d'Albert's opera, Tiefland, which was given by the student body of the Curtis Institute of Music and which, to my joy, proved to be a very big success."

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M. T.

"Maazel is a pianist of the front ranks and made his name, as far as London is concerned, in five minutes."—Yorkshire Observer.

Concert Management Vera Bull Hull

Steinway Building, New York

For Europe: George Albert Bachaus, Berlin

MAAZEL

National Federation of Music Clubs Convention to Be a Gala Occasion

Sixteenth Biennial to Take Place in Boston from June 9 to 17—Young Artist Musician and Student National Contests the Outstanding Events—School Music Demonstrations Arouse Interest—Experts from Every State in the Union to Discuss Educational Projects

Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs, reports great enthusiasm and cooperation for the Sixteenth Biennial Convention of the organization, which will take place in Boston from June 9 to 17.

Among the outstanding events of the convention will be the Young Artist Musician and Student national contests, district winners from all parts of the country competing in violin, piano, voice, organ and cello. Eminent musicians from New York, Philadelphia, Chicago and Boston will act as judges. The winners will be presented in a concert, and many theatrical managers are planning to be present.

The School Music demonstration will include all New England High School Orchestras, Grade School singing (2,000 voices), Boston High School band and orchestras, High School Glee Clubs' Conclave of New England, National Junior Chorus, Harmonica Bands, piano, and violin class work.

The educational projects will bring together experts from every state in the union to discuss courses of study, music libraries, building programs, pageantry, music in the home, music in religious education, Music Week, group singing and choir festivals.

The junior and juvenile clubs with their counsellors, are planning conferences and discussions on courses of student club technique, National Junior Chorus and Junior Choirs, and a pilgrimage to Lowell Mason's home at Medfield.

Choral music, however, will dominate the program, many choral groups having signified their intention to take part in

the convention program. The Perkins Institute for the Blind is to send its group, Strawbridge & Clothier of Philadelphia is sending its chorus, and the Augustana Choir will travel all the way from North Dakota. The Dayton, Ohio, Choral Club is being financed by the Dayton Chamber of Commerce, as well as the Dayton Ensemble of eight pianos.

There will be a national massed choral concert of delegate singers and choral bodies, with Boston choral societies augmenting. Since all the delegates will represent musical groups throughout the entire country and are mostly trained singers, this event promises to be one of the outstanding events of the year.

Mrs. Kelley announces that scholarships in leading German music clubs will be offered by the German Student Association of Berlin to winners in the finals of the contests in voice, violin, piano, organ and cello. The finals will be conducted at the biennial.

Among the speakers expected to take part in the convention program are: Wm. A. Neilson, president, of Smith College; David Stanley Smith, Yale; J. Murray Gibbon, Montreal, Canada; Henry K. Sherrill, Boston Federation of Churches; J. Campbell McInnes, of Toronto, and many others well known. There will be luncheons each day, with speakers pertinent to the day's program, an inaugural banquet and Pageant of States. Among the American composers to be featured are: George W. Chadwick, Frederick S. Converse, Edgar Stillman Kelley, Henry K. Hadley, Horatio W. Parker, John Alden Carpenter, Gena Branscombe, May A. Strong, Mrs. H. H. A. Beach, Ernest Bloch, Arthur Foote, and others.



MRS. EDGAR STILLMAN KELLY,
national president of the National Federation of Music Clubs, who will preside at the biennial convention to be held in Boston from June 8 to 17. Mrs. Kelley has been president of the Federation for two terms, and the organization has not had a more progressive, energetic, interested and charming president than its present leader.

Frederick Stock Invited to Conduct Festival Concert of State Opera Orchestra in Munich

Will Be First American Conductor Chosen to Direct at Famous Celebration—Representative American Work Will Probably Be Included on Festival Program

Something which a few years ago seemed well nigh inconceivable, an ambition which serious-minded sponsors of American musical life may have harbored without seeing a possibility for its realization, has actually transpired. A famous European musical institution under government supervision has invited a prominent American conductor to take active part in the celebration of its annual world-renowned music festival.

The institution is the State Opera in Munich, and the conductor thus honored is Dr. Frederick A. Stock, director of the Chicago Symphony Orchestra. Although German by birth and musically trained in Germany, as a conductor Dr. Stock may be claimed as one of America's own representative products. Some thirty-five years ago Stock joined the string section of the Chicago Orchestra, which was then under the leadership of the great and unforgotten Theodore Thomas. Stock's remarkable musicianship and his evident qualifications for a leading position soon claimed

the attention of the keen-eyed Theodore Thomas who appointed him as his assistant to whom he might safely entrust his most cherished creation: the—as it was then called—Theodore Thomas Orchestra. Thus an eminent conductor was followed after his demise by an equally eminent successor.

Stock has indeed upheld the great spiritual and artistic traditions of his predecessor, and has succeeded in keeping the Chicago Symphony Orchestra as an instrumental ensemble with very limited rivals at the highest pitch of perfection. What Stock has done for the development of American musical life and culture in general, what he has done for the propagation of contemporary music of all countries, and especially of America, is well worthy of being, and without a doubt will be, recorded in the annals of the development of musical life in America.

The geographical boundaries of this country, however, have not remained the limits of his fame. This is well proven by the fact that Munich has officially invited Dr. Stock to conduct its annual festival concert, the sole purely orchestral event which takes place in Bavaria's capital city in conjunction with its Mozart-Wagner celebration.

The concert is a benefit concert given by the State Opera Orchestra; the privilege of conducting it had hitherto been reserved to eminent German conductors. For several years, also in 1928, Richard Strauss was the chosen one. The invitation extended to Dr. Stock represents the first instance in which a foreign conductor has been asked to participate actively in the events of the Munich festival. The concert is also the social climax of the festival, being attended by a widely international audience.

Dr. Stock has been given free choice regarding the program, but a particular request has been made for a representative American work. This is all the more pleasing and significant as the concert is sponsored by the Bavarian State Department for Education and Culture under whose jurisdiction the State Opera and its orchestra are placed.

Americans, who furnish a very large percentage of the annual visitors to Munich and its celebrated summer-festival, will no doubt rejoice at meeting one of their own and foremost musical celebrities on the occasion of this festival-concert in Bavaria's beautiful capital city. A.

Hadley to Conduct Co-operative Symphony Concerts

Henry Hadley, formerly associate conductor of the New York Philharmonic, will conduct a series of concerts at the New York Coliseum, to be given by the Manhattan Symphony Orchestra of one hundred musicians.

Germaine Schnitzer will be the soloist at the first concert, on Sunday evening, June 9, and will play the Liszt E flat concerto. Other artists who will be heard later with this organization are Julia Claussen, Zimbalist, John Powell and Fred Fradkin.

The Manhattan Orchestral Society was incorporated in 1922 for the purpose of giving symphony concerts at popular prices, and there will be 5,000 seats at the Coliseum at twenty-five cents. The highest seats are \$1.00. A composition by an American composer will be included on each

of the programs, and the modern classics will not be overlooked.

This is believed to be the only co-operative symphony orchestra in this country which has been able to function without a subsidy of any kind and for this reason alone deserves to receive the support of all true music lovers. In associating himself with the activities of this society, Mr. Hadley will find scope for the practical demonstration of his sympathy with the idea of providing high class music for the masses rather than the fortunate few who are able to subscribe to regular symphony concerts.

News Flashes

Emma Otero Praised in Havana

Word has been received from Richard Herrera, secretary to President Machado of Cuba, in a cable to R. E. Johnston (Miss Otero's New York manager) that the young coloratura soprano created quite a sensation when she recently appeared there in concert and opera. The cable reads: "I take the pleasure to announce, in behalf of the President of the Republic, the brilliant success of Emma Otero, on her debut; first in concert, held at the Capitol, and on the following night in a gala performance held in the National Theatre, in honor of the special ambassadors meeting at Havana for the inauguration of President Machado. Miss Otero has been acclaimed with great enthusiasm, having been called on the stage a dozen times. All Havana press unanimously praises the artistic qualities of Miss Otero, who also showed an absolute control of brilliant stage acting."

Anne Roselle Has Brilliant London Debut

(Special cable to the Musical Courier)
London, May 27.—Anne Roselle made a brilliant debut at Covent Garden tonight, singing Donna Anna in Don Giovanni, with Mariano Stabile as Don Juan, and Baribolli conducting. Hers unquestionably was the most beautiful woman's voice in ensemble. She was twice recalled after the big aria in the second act. The house was crowded. Saerchinger.

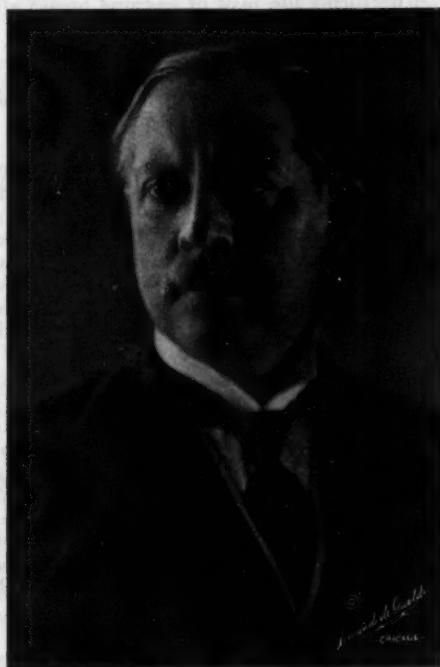
Elsa Alsen Sings With New Pomona Symphony

(Special telegram to the Musical Courier)
Hollywood, Cal., May 27.—Elsa Alsen created a sensational success, singing with the newly founded Pomona Valley Symphony orchestra, under the leadership of Helen Sanford. Alsen's enthusiasm reached such heights that she donated her fee to the orchestra.

James Milton Wood.

Lauri-Volpi Triumphs in Berlin with La Scala

(Special cable to the Musical Courier)
Berlin.—At the performance of *Traviata* on May 23 at the Staats Oper, presented by La Scala from Milan, under Toscanini, the Metropolitan Opera tenor, Giacomo Lauri-Volpi, scored a great triumph. The public acclaimed him and the critics called his success colossal. C.



FREDERICK STOCK,
Conductor of the Chicago Symphony Orchestra, who has been invited to conduct the Munich State Opera Orchestra at a benefit concert.

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At latest accounts, radio was still killing the concert business, and the concert business was still surviving.

In art it is not enough to do your best all the time. You must do better than that occasionally.

A mere performer thinks of himself; a performing artist thinks of the music.

What would happen if a critic applauded at a concert or opera?

It isn't the modernistic music. It's the arguing about it.

A Kansas paper tells of the funeral of a musician: "The preacher concluded his remarks and said: 'We will now pass around the bier.' Some of the musicians present cleared their throats and looked expectant."

The Vienna Staatsoper, somewhat disorganized at present through the "passive resistance" of its soon-to-be-director, Franz Schalk, recently beat all records for guest singers. Five out of the six leading roles were taken by guests: Brünnhilde, Sieglinde, Fricka, Siegmund and Wotan. A Vienna paper, printing the announcement, laconically added: "The chorus of the Valkyries will be sung by the local troupe." Which brings to mind a joke now current at Vienna regarding Franz Schalk, who though he retires as director has been re-engaged as conductor: Schalk remains an integral part of the company."

General Dawes, former Vice-President, now doing official work in Porto Rico, astonished the native servants in his house there recently by playing Ramona on the piano, while it was sounding also on the phonograph. The New York Times tells the story and adds: "When the piano and the phonograph ceased simultaneously every servant in the house was peering into the room with mouth open in astonishment at General Dawes's playing. As they vanished to other parts of the house and the General mounted slowly to his room there were muffled exclamations of 'Ave Maria!' and 'A Dios Mios.'" It is difficult to imagine that the natives had never heard a piano before. Therefore the General's playing of Ramona in order to cause the "Ave Marias" and "A Dios Mios" must have been either very good or very bad. He is not renowned as a pianist, his instrument being the violin, for which

he has composed music, some of which Francis Macmillen and others have played in public.

George Gershwin, the composer, now has taken up painting as an avocation but it is not announced whether or not he will follow the jazz school of pictorial art.

Bacon said of books what would apply equally well to music, when he wrote: "Some books are to be tasted, others to be swallowed, and some few to be chewed, and digested."

In the illustrated grave section of the New York World (May 19) there is a picture of Pietro Mascagni conducting an orchestra, and the caption calls him "probably the greatest living composer and director." Richard Strauss and Arturo Toscanini please note.

A Japanese violinist is certainly a novelty, and the news that a young Japanese lady by the name of Katayama played at the Chamber of Commerce Auditorium, Seattle, is of interest. Miss Katayama, whose first name, strangely enough, is Alice, was accompanied by her sister, who calls herself Lillian. Criticisms say that both artists were capable and musical.

The recent Stradivarius discovery has turned out to be just another hoax. The gullible ones who thought that the "secret" of old Antonio's varnish had at last been bequeathed to posterity, have now learned that the documents found by those two clever Bergamo rascals and dealers in "antiques" were forged. It required only the sharp eye of an Italian judge to see that they were written with steel pens and that the Italian phraseology was as eighteenth century as the average performance of a Mozart opera on the modern stage. Bergamo, that poet's dream of eighteenth century romance, has evidently become "modern" too.

The old adage that blood is thicker than water is exemplified in the case of symphony and opera orchestras. The records of such organizations show that with every new conductor there is an influx of orchestral players of his nationality into the personnel. Cases are not rare where compatriots of incoming conductors suddenly graduate from rear stands to prominent front positions, even to "first" positions. Of course this is true only of American orchestras; European organizations are not easily accessible to foreigners. It is to be hoped that when America produces and engages native conductors they will be as patriotic as their foreign confreres.

In almost every part of the world church attendance is going down—has been going down for many years. In proportion to the population the number of churchgoers today is certainly only a fraction of what it was a hundred years ago. This does not necessarily mean that people are less religious; they simply satisfy their religious needs in different ways. But has anyone considered how many people are thereby deprived of their one opportunity for active music-making? Congregational singing was a joy to most of our forefathers; it was the musical stimulus to millions of young people who afterwards became amateurs of music. Are we supplying anything to fill the gap?

Dr. Barnes, dean of Maryville (Tenn.) College, made a speech before the Southern Society recently for Philosophy and Psychology, in which he said: "Most of us are so densely ignorant of music that the pretentious ignoramus with a little practical knowledge may cut a figure as a perfectly tremendous fellow on a musical capital that could be tucked away inside of a real musician and hardly let you know it was there. The incentive to study music is often a desire to shine in society, to appear on the stage in an evening gown, to get one's name in the paper, rather than a sincere desire to know music." Such words from an eminent educator should carry weight and undoubtedly did, but they will not change the fundamental musical question he touches upon. Until tonal culture becomes an integral part of American life, the rank and file of the people will not have a clear vision and true critical perspective in matters of musical art. Even when that condition is remedied to some extent, the pretender and charlatan still will be in our midst. He is sure to flourish as long as publicity and prestige go with musical activity. Only the millennium could effect a change in that direction. Dr. Barnes omitted to speak about those persons who are in music merely to make money, but perhaps he considered that phase too self-evident to need mention.

The Difference

Some time ago, Lawrence Gilman, writing in the Herald Tribune, said: "Music is invariably less interesting to most of us than performers." A similar statement is made by R. P. Clarkson in the Radio Section of the New York Sun, who says in a headline, "Public Buys Musicians, Not Music." As to how the public, that is the radio public, buys musicians, the same article states: "Many of the artists are paid nothing, and others may get from five dollars up. It is common gossip that the best known pair on the air split about \$500 for a half-hour's appearance, while another team of artists, though hardly musicians, split up \$2,500 for each appearance, in the proportion of \$250 for one and \$2,250 for the other. A well-known contralto gets \$150 for a few songs now and then in the course of a half-hour's program. Many other performers are paid by the week, and in at least one instance vaudeville performers have to agree to go on the air whenever demanded as part of their regular contract, without any added compensation."

To quote still further from Mr. Clarkson's spicy article: "Dr. Clark" (whoever he may be) "pulled down a heap of imprecations for suggesting that the law of supply and demand operated in the teaching profession, among others. It does anywhere that mediocrity suffices to get by. That is probably why announcers get so little money and so much publicity created by themselves." It is good information to have, and since Mr. Clarkson has still more information to give us something to think about, let us quote still further: "There must be a million in line to take any announcer's place if he talks back to the boss. There are a hundred musicians to take the place of almost any regular radio artist. There is only one Jones and Hare combination, however, just as there is only one John McCormack, only one Mischa Elman, one Eddie Leonard and no Caruso now."

But to get back to the beginning again, the public, of course, does buy musicians and not music. And the public is, of course, invariably less interested in music than in the performers.

And yet the performer must have music, and he must have music that is worthy of performance. The creators of such music have in recent years discovered means of controlling its use to some extent and, although they have not yet reached the point of receiving what the performer receives, yet they are making a start in that direction, and may at some future time find themselves in a position to control the situation. Composers like Puccini, Richard Strauss and Irving Berlin certainly have exercised a considerable control over the performance of their works, and have collected at least some of the remuneration that would seem to be their just due. Yet it is, after all, the interpreter of music who performs the task of keeping music alive. No matter how wonderful the creation of the composer may be, a proper interpretation of his music is an absolute essential. This applies especially to serious music, which demands highly developed interpretative equipment for its proper rendition.

One difficulty that the composer has to contend with which the artist has not yet had to contend with—though he may have to in the future—is the competition of the dead. And if the public prizes the musician and not the music, how soon will the interpretative artist find himself in direct conflict with mechanical records of artists of the past? If mechanical reproduction continues to improve, the world will be faced with the spectacle not only of having to compete with the works of dead composers, but also with the interpretations of dead artists.

However, both of these thoughts seem to be exaggerations. It is very difficult to believe that the public will ever be satisfied with mechanical reproductions, even if it were possible to make such reproductions absolutely perfect. There is still always the matter of the individual personality and charm of the artist to consider, and no mechanical reproduction can ever possibly reproduce the moment; however perfect the reproduction may be, it must, of course, be a reproduction of some past performance, and the public must then forego the pleasure of applauding the artist, and of enjoying the artist's reaction to that applause.

Variations

By the Editor-in-Chief

Aboard S.S. Mauretania

In these days of cynicism and flippancy polemic writers have lost the heat of inspiration, and controversy is no longer a fine art. Argument has fallen into grooved ways and abuse is dull of edge and clothed in caution. There are left only a passing few of the hot brained who fling defiant messages across the artistic horizon and flaunt daring banners in the faces of the Philistines.

But how feeble the front of these who once were strong. How week-kneed their lines of argument, how doleful their contentions, and how witless. Are they, as the gentle Lamb said, "thought sick and tired of controversy," or is there now in the art world no one thing worthy of the foeman's steel?

The modernistic group proclaim themselves great. Where is the answering thunder of opposition, the artillery of dissent, where the stern array of force that made men fight, "till the war drum throbbed no longer, and the battle flags were furled?" Where are the play and counterplay of intellect and wit that sparkled when the ranks held such new names as Wagner, Liszt, Brahms, Hanslick, Bruckner, Meyerbeer, Bülow, Nietzsche, and the other mighty ones? Where are the brilliant wordy thrusts and parries, vivid phrases, flashing verbal lightnings?

Here and there now arises some flat and factual critic of the modernists, but melancholic sounds his lay and profitless is his protest. There is a dreary peace o'er all the music land, a peace "so wretched as not to be ill exchanged for war." Grim old Tacitus had the proper spirit.

And the Teutons had it, too, of whom Tacitus loved to write. The Teutons of yesteryear, the Teutons of the time of Wagner, the Teutons who had convictions and who spoke them with no puny voice nor mincing phrase. That was a period of derring do. Then lived critics who could guide a pen as jousts drove a lance.

What matter that the valiant Wagner in the end unhorsed them all? 'Twas merry sport while it lasted and it lasted long. Oh, for a man, a real man, to tilt with the modernists. Oh, for a knight to draw sparks from their tin plate skulls, to smite the bumptious horde to the ground.

The call is useless; there is none to heed. With pomp and circumstance the pretenders go their way, and every critic of the land with lowered quill and bended knee is liege to doubt and hesitation. "It may be good and it may not. Let us wait and see."

Tempora mutantur, et nos mutamur in illis—the times are changed and we are changed with them.

Let us see how they did things in Richard Wagner's day.

C. F. W. Siegel, the Leipzig publisher, a few years ago put on the market a second edition of "Richard Wagner in the Mirror of Criticism; Being a Dictionary of Impoliteness, Containing Rude, Sneering, Spiteful and Libelous Expressions Used Against Richard Wagner, His Works and His Friends, by Their Enemies and Other Unbelievers." The author, or rather the collector, the late Wilhelm Tappert, added this characteristic note on the title page: "Compiled during leisure hours as spiritual comfort."

Tappert, a retired Berlin music critic, was once an impetuous Wagner lieutenant, and led many a brave sortie from the walls of Bayreuth. Later, when the cause was won, Tappert fought against mediocrity and charlatanism in the Berlin concert halls, and he amply proved his prowess by filling the columns of his paper with the lanced effigies of the unworthy. Tappert must in very truth have had much spiritual satisfaction from his Dictionary. There probably was no more appreciative reader of it than that gentleman himself.

Tappert calls the atmosphere of Wagner's time a "miasma of rudeness," and in truth the contents of the Dictionary do not belie that opinion. In the preface there is quoted a portion of a letter from the late Prof. Max Mueller, of Oxford, written in answer to a question put by the Deutsches Wochenblatt (1899) regarding Richard Wagner's worth as a poet. Mueller writes: "Wagner proved that he is no poet by his maltreatment of the Nibelungen and Parsifal cycles (!). For this he deserves what happened to Homer in the nether world, according to Diogenes Laertius, VIII, 21." (This is an extremely charitable wish, considering the fact that in Hieronymus' tale, Pythagoras saw the shade of Hesiod tied to an

iron post, and the soul of Homer hung from a tree surrounded by hissing snakes.)

Here are extracts from the Dictionary, whose writers scour history, rend mythology, and turn the German language topsy-turvy in the accomplishment of their cavalier enterprise:—

Hanslick starts the ball a-rolling by referring to the Tristan and Rhinegold poems as "bombastic alliterationsgestotter." The Berlin Echo praises Joseph Joachim, the violinist, for refusing to join a certain committee which included Wagner, and more or less correctly calls him a "notorious person." To Max Kalbeck, Wagner is "the personified Antichrist of Art." The Leipsic Tonhalle must have caused a smile with its name of "aquarium" for the first scene of Rhinegold. Ferdinand Hiller, who wrote dreary piano music, refers to Meistersinger as "the craziest attack that ever was made on art, culture, music and poetry." In a brochure on the first Bayreuth performances H. W. Schletterer finds the second act of Walkure to be "a very tapeworm of length." The Allgemeine Musik Zeitung praises Saint-Saëns for not being an imitator of Wagner and Liszt, and adds: "To enter the Opera, under the patronage of these two men, is like presenting oneself before St. Peter at the gate of Paradise, accompanied by Beelzebub and his chief minister."

Hanslick dubs the Meistersinger Vorspiel "bloodless" and Rienzi is found by the Berlin Echo to be "bombastic." H. Dorn, J. Kasten, and H. Truhn, respectively, found "brutal music" in Tannhauser, Meistersinger and Tristan. Speidel contemptuously refers to the Festspielhaus as "that hut on the Wagner hill in Bayreuth." Karl Gutzkow wonders how "the Cagliostro of his day" rose to fame so quickly. Kalbeck calls him the "musical Heliogabalus." Franz Hille asks frankly: "Is he not a demon, who poisons all budding artistic life?" Paul Heyse hid himself under a thin disguise when in his famous novel, Die Kinder der Welt, he makes the cavalry officer say: "Tristan, eternal sighing, cooing, yearning, longing—four or five hours, no rest, no satisfaction, no resolving of the dissonances, . . . a leading about by the nose, of all most coarse senses, an appetite made keen, . . . a sort of pathetic can-can, a musical hasheesh mist."

The word "chaos" was a great favorite in Wagner literature. Fétis, Gutzkow, Stettenheim and Gumprecht all showed a marked preference for the term. A. W. Ambros discovers himself to be of a keenly sensitive nature by "suffering real pain over the tonal charivari of Meistersinger." The memorial medal struck in Bayreuth after the first festival performance calls forth this caustic criticism from the Schlesische Zeitung. "Malicious persons say that the medal, worn over the stomach, like a cholera charm, will protect one against all reactionary attacks of classical music, modesty and common sense—maladies which have appeared in rare and isolated form among a few Wagnerites of late."

Some of the pet names for Wagnerites, here grouped together in a paragraph for convenience, are: Pigmies, barbarians, vandals, scandal mongers, addlepates, charlatans, literary lackeys, wolves of the North German school, a low band, religious atheists (!), amateurs, fanatics of realism, Will-o'-the-wisps, fools, myrmidons, bleaters, mamelukes, valets, zealots, Hussites, weakheads, stupid heads, thickheads, hirelings, ridiculous exaltados, clacqueurs, churners of phrases, footmen, pages, hysterical maenades, etc.

A New York correspondent of the Echo complains of Theodore Thomas' "new German" programs and objects particularly to the music of Wagner, "filled with delirium." St. Victor, in the Paris Presse, describes the second part of the Tannhäuser overture as "exalted charivari in which the violins seem to have delirium tremens, and to be playing an accompaniment to the St. Vitus dance." Otto Henne objects to the way in which the Rheingold Saga was handled. He says: "The idea would not be bad were the nixes treated more like magic figures of folklore and less like demi-mondaines." H. Dorn dubs Hagen a "bold brewer of benedictines, one for forgetting and one for remembering." Siegfried's entourage is referred to pleasantly as "a pack of gods." Schumann thought some of Wagner's music "amateurish" and Laub used the same expression in

criticising the Meistersinger libretto. Otto Jahn, Hanslick, the Signale, Rellstab, Gumprecht, Mohr, Speidel, Kalbelk and Nietzsche (in his later period) were all of Schumann's opinion.

Tschaikowsky wrote to Frau von Merck, in 1877: "What a Don Quixote is this Wagner! He offers up all his strength in the chase after the impossible. . . . According to my opinion Wagner is in reality a symphonist." (And how hard Tschaikowsky tried to be a great opera composer!) Allgemeine Zeitung runs afoul of the Tannhäuser overture thus: "It is a hedge of thorns, lighted by red fires."

Several writers of a medical turn of mind see in the Wagner enthusiasm a "pest" and an "epidemic." D. Spitzer, who was evidently not invited to the Bayreuth opening, alluded to that occasion as the "olympic festival convulsions." Hippolyte Prevost (1869) was very much to the point. He wrote simply, "Richard Wagner est un fou. . . ."

The Berliner Fremdenblatt marvels that "such vulgarity as the plot of the Nibelungen dare be produced." C. Kossmaly is not impressed with the size of the Meistersinger book. He says: "I should call it not thick, but swollen." A novel view of Tristan and Isolde is presented by Dorn: "After the cup scene the lovers are marionettes, pulled hither and thither by a string steeped in spirits." H. M. Schletterer was not much impressed with the doings at Bayreuth and quite comprehends after his own martyrdom there, "why the Wagner hill is often compared to Golgotha and Calvary." Otto Lessmann refers jauntily to Fricka's chariot as "the cab of the Gods." Moritz Hauptmann wrote to Spohr: "The Tannhäuser overture is frightful . . . inconceivably clumsy, long, and wearisome." Gustav Dullo notices a "haut-gout" in the Nibelungen operas and claims that it comes from Brünnhilde's horse and stable. Robert Lienau compares Wagner and the musical world to "a pickerel in the gold fish pond," and dismisses the Tristan text with the words "brainless phrases." G. Stradina recognizes in Wagner "the executioner of modern art."

We abbreviate again, without comment: "Adventurer, hell noise, hocus pocus, humbug, dog music, Jesuit, Jew, teapot music, cat music, cat serenade (Song to the Evening Star), plague, leviathan, the Magus of Bayreuth, cacophony, cantharidic music, caricature, tinpan music, katzenjammer music, malicious music, the Marat of music, elephant grown from a mouse, un méchant petit homme de talent (Paris Figaro), cette tête de Méduse (Jacques Offenbach), megatherion, miscarriage, "neither fish nor flesh," mollusc music, murderous harmonies, the Moloch of music, moon-calf, monstrosity, motif-fever, Münchhausen, Pope of music, imitator, idiot, viper, ox, spider, octopus, stuck pig, earsplitting howls, opium dreams, orgies, paroxysms of musical nervousness, wooden music, plagiarist, pseudo poetry, mummery, doll's comedy, salto mortale verse, a Pyrrhic victory, tortured music, "music that is dirt and dust," quasi poète, the rabbi of Bayreuth, rancid music, the rat king, a desert of ideas, a musical sand heap, satyr, impostor, beggar, a beginner in music, a schoolmaster, trash, shoemaker, natatorial opera, slime, seasick harmonies, spider's web, blasphemy, treadmill music, sterile, operatic Herostrates, stuttering poetry, straw sentiment, tempest in a cuspidor (H. F. Chorley, London), Rabbi Wagner, Elisa-bête, devil's music, musical Thersites, monster, musical weeds, unmusical, indecent, ridiculous, irresponsible, puerile, vague, vampire, venus vulgivaga, moon-struck, bestial, Wagneritis, Wagneropsie, Wagner sickness, Wahnsing, wasp, wishwash music, pretender, churl, dwarf, musical convict, dolt, thief, musical czar, exile, knave, Nero.

If after all the foregoing you should feel inclined to wade further in the rivers of abuse, then I must recommend you to Wilhelm Tappert's book. You will find there many notable sayings which are too robust for translation in this gentle column.

Wagner's opponents were wrong, but at least they were courageous. Words were not minced in that long and memorable battle and a man could be reasonably sure that he got as good as he gave. Most of the host are now gathered in a better land where Wagner probably is with them. Let us hope that his calumniators meet with no worse fate than to be compelled to sing eternally the Pilgrims' Chorus from Tannhäuser as a litany for the salvation of Wagner's soul. It would be middling just.

When is a Well-Tempered Clavichord ill-tempered? For the best answer to this question, I offer

as a prize my two tickets for the next clavichord recital to be given in New York.

Another interesting question is this one, propounded by the New York American: "Who Is the Bravest Man?" To many of us in the musical profession, the palm seems to belong to the operatic impresario when he girds himself to tell a popular prima donna that he has assigned one of her roles to another singer. Of course that does not happen often in the world's history as it spins itself down the ages.

The Vienna Sunday Journal of May 6 (kindly forwarded by M. H. Hanson) tells a story about a singer named Schipper, who returned to the Austrian capital from America recently and found an official notice awaiting him, requiring the payment of 500,000 Kronen in personal taxes. The Journal implies that when Herr Schipper realized the import of the document the song died in his throat.

The same newspaper has the information that Don Lorenzo Perosi, the Italian ecclesiastical composer, who fell ill of a mental malady a few years ago and then recovered, is again in the throes of the same affliction. He declares that he is the pupil of Alfonso Viola (sixteenth century), that his compositions are worthless, that he intends to destroy them, and that he is now creating new immortal works, even though he has not written a note of them on paper.

The Vienna Neue Freie Presse (also courtesy of M. H. Hanson) publishes an interview with Otto H. Kahn, visiting in that city. He says, in part: "If Vienna were a share of stock, I would buy it and lay it confidently in my strong box. I cannot understand how anyone could be pessimistic about the future of Vienna. To me it always has been the most sympathetic of all capitals. Vienna never will lose the high place it has attained in the world's culture. It can look forward hopefully to resuming its place soon as the Mecca for pilgrims of art."

E. S. S. obliges this department with the attached heart breaking drama in four paragraphs:

Scene: (One of our mid-west centers of culture. A lady, fashionably dressed and bejewelled, drives up in her limousine and enters a well-known music store.)

Lady (to young woman clerk): "I would like to get a record of an Impromptu by Schubert. Have you any?"

Clerk: "Yes, Madam, we have a beautiful one, played by Paderewski."

Lady (indignantly): "But, my dear young lady, I don't want one played by Paderewski, I want it played by Schubert!"

Walter Winchell tells in his Graphic column that Will Rogers, being asked to testimonialize a certain make of piano, wrote this: "Dear Sirs—I guess your pianos are the best I ever leaned against."

By the way, in these days of utility, why has no one invented a piano lid with circular metal discs on which to place cocktail and highball glasses?

Answers to recent correspondents:

A. T.—One may be ignorant of French and yet like the French horn.

T. A. L.—You confuse the two Martinis. The one who composed the Gavotte and the one who invented the cocktail are two different men.

Parent.—Your son's aversion to the ukulele makes him totally unfit for a college career.

To Dr. Harlow Shapley's belief, "The world's intellectual need today, as always, is genius," cannot one hear a chorus of modernistic composers chanting the reply: "Well, how about us?"

LEONARD LIEBLING.

MUSICAL ALASKA

The reports brought back from Alaska by Cadman after his recent tour in that northern land are, to say the least of it, interesting and surprising. The fact that Alaska is sufficiently advanced in musical taste to fill concert halls and to listen to programs of serious music is surprising enough. Even more so is the fact that about eighty per cent. of the children in these Alaskan towns are studying music and have pianos or other musical instruments in their homes. Evidently Alaska, which was once a land of gold, is becoming a land of culture. According to Cadman, even the Indians up there are taking an interest in music.



PROGRAM BUILDING

By Percy Rector Stephens

The concert season is at a close, and this column will be discontinued until the fall. I wish to thank my readers for the interest that has been manifest by the numerous communications received.

"Program Building" is published only fortnightly; therefore I wish to apologize to many of my correspondents for seeming neglect. This, I assure you, is not intended. It is not possible to answer each communication with a personal reply. The "policy" of Program Building is to criticize and publish, in full, programs that have had public performance, and to give advice on prospective programs. Of course, the latter cannot be published because space will not permit. They will be treated, however, in the "Answer Section."

I wish to quote part of a letter from Malcolm McMillan of St. Paul to the "Musical Courier Forum":

"In reviewing New York concerts, please do not put down 'and songs by Griffith, Stark, Thompson and McMillan' That is just wasting paper. One of the reasons I read the MUSICAL COURIER is to keep up with the new programs. (Stephens' Program Building is a series of very fine articles.) I want to know the names of the songs so that I may secure interesting sounding titles for my pupils. And, by the way, why do the publishers bring out so much drivel? No wonder they do not sell anything. I have pupils who pay honest money to be taught to sing and who do not care to spend four or five dollars a lesson to learn idiotic words to some sweet womanly composer's music. Something besides the classic lieder should be taught, and most of the stuff put out by some of the publishers is cheap, mawkish, unmusical and generally worthless."

This "cheap, mawkish, unmusical and generally worthless stuff" is nothing of recent date I assure you. It has always been. Some enterprising publisher with a bit of foresight is going to awaken to the stupid practice of publishing obviously unsaleable "stuff," and will be able to recognize to some extent the musical value of a song as well as its commercial value.

Good songs in English do exist. England has her Frank Bridge, Arnold Bax, Cyril Scott, Roger Quilter, Vaughan Williams, Herbert Hughes, etc. America has her Charles Griffes, John Alden Carpenter, Richard Hageman, Deems Taylor—and many more could be mentioned.

It is true we haven't a Schubert, Schumann, Brahms and Wolf, but it does not necessarily follow that all songs in English are trash, as some critics would have us believe. They have a very definite value and place in the musical literature of the world. I hope to deal with this in quite an extended way next fall. Apropos, I recently have had the painful task of reviewing eighty-five songs by Reger and seventy-nine songs by Weingartner, and found only five of the former and twenty-four of the latter that I would consider worthy of performance or study, either for their musical or vocal value. Surely we could find as great a percentage of singable songs of our American composers. We fared much better with the Weingartner songs than the Reger.

Margaret Jane Armstrong, soprano, presented the following program, which I consider has too many operatic arias:

I	
Aria: Ah! lo so.....	Mozart
(from Il Flauto Magico)	
Dormez-vous.....	Weckerlin
Bergère légère.....	
II	
Si mes vers avaient des ailes.....	Hahn
Cavatine de Leila.....	Bizet
(from Les Pêcheurs de Perles)	
III	
Aria: Mad Scene.....	Donizetti
(from Lucia di Lammermoor)	
IV	
The Blackbird's Song.....	Scott
The Answer.....	Terry
In the Luxembourg Gardens.....	Manning
Pipers of Love.....	Carew

Emerson Conzelman, tenor, offered a program of excellent songs which are nicely contrasted. We would object to the rather cheap La Maison Grise, by Messenger, were it not for its placing, and the contrast it offers to Au Désert and Carnaval. Any one of the five English songs can be recommended for programming. His program follows:

I	
Aria: Il mio tesoro intanto from Don Giovanni.....	Mozart

II	
Troppe soavi i gusti.....	Cavalli
O bellissimi capelli.....	Falconieri
Michelemmà.....	Sadario
Stornello Pugliese.....	Sadario

III	
Mir träumte von einem Königskind.....	Trunk
Hochzeitslied.....	Schönberg
Sonnenuntergang.....	Weingartner
Waldseligkeit.....	Marx

IV	
Sérénade Mélancolique.....	Rhené-Baton
Au Désert.....	Rhené-Baton
La Maison Grise.....	Messenger
Carnaval.....	Fourdrain

V	
Blue Are Her Eyes.....	Wintler Watts
The Windmill.....	Colin Taylor
Les Silhouettes.....	John Alden Carpenter
Song of the Palanquin Bearers.....	Martin Shaw
O That It Were So!.....	Frank Bridge

Helen Ernsberger, mezzo-contralto, gave the following:

I	
The Spirit's Song.....	Haydn
Warnung.....	Mozart
Bois épais.....	Lully
Chi vuole innamorarsi.....	Scarlatti

II	
Liebesbotschaft.....	Schubert
Frühlingsnacht.....	Schumann
Das verlassene Mägdlein.....	Wolf
Willst du, dass ich geh?.....	Brahms

III	
Il pleut des pétales des fleurs.....	Rhené-Baton
Nuit d'étoiles.....	Debussy
Le secret.....	Fauré
Femmes, battez vos maris.....	Bax

IV	
On a Screen.....	Carpenter
In the Bud of the Morning.....	Quilter
To a Wood Violet.....	Herbert
Green Branches.....	Watts

This program is conventional and the songs are stereotyped, but all substantial and well contrasted.

Answers

V. W., PARIS: I think you should have done much better with your German group as well as your English. Verborgeneit (Hugo Wolf), Der Nussbaum (Schumann) and Die Forelle (Schubert) are the most hackneyed of these composers' songs. When you have such an abundance of literature in all of these composers, why pick these? Your English songs are all too light and airy a nature with the exception of a few meaty spots in the Spirit Flower (Campbell-Tipton). I regret that time and space will not allow recommending a list of English songs. If you will make this request in the fall when we resume the Program Building column, I will be pleased to assist you.

A. A., PALISADE, N. J.: Space will not permit of detailed criticism of your two programs. If it will not be too late, in the fall we will be glad to advise you. At a glance, however, I would say that your programs would have to be very radically reconstructed, both for contrast and color.

JERITZA AGAIN

Maria Jeritza is reported to have been injured by a fall from a ladder while singing Puccini's Girl of the Golden West at the Budapest Opera recently. Unlike the legendary Humpty Dumpty, whom "all the King's horses and all the King's men could not put together again," the diva picked herself up and finished the performance. The gifted Maria must be a firm believer in fate after the happy outcome of the numerous stage mishaps that have befallen her.

ANOTHER APPEAL

Mrs. J. F. D. Lanier is sending out another appeal for aid for the Society of the Friends of Music. She says, "I ask for help for the society now, for it wants its own orchestra at once. Why hesitate?" Probably a good many people hesitate for the simple reason that they are not quite sure that the conduct of the Friends of Music will take the musical direction that they feel is best and most advisable.

AMERICAN COMPOSERS, ATTENTION!

The American composers of chamber music who desire to have their works considered for performance in the Copland-Sessions concerts may submit manuscripts to the Copland-Sessions Concerts, Room 1601, Steinway Building, New York City.

INTERNATIONAL DIFFERENCES

How can the differences of opinion among several cities be reconciled if the acoustical properties of the various halls are overlooked? For instance, Berlin gives unstinted praise to an artist who leaves Paris absolutely cold. Vienna receives with open arms a pianist or violinist who can hardly get a hand in London. Boston recalls to the platform many times a vocalist who walks off the stage almost in silence in New York. Chicago cannot be induced to accept the idol of Philadelphia. And so it goes. It was ever thus, as the poet remarked on another occasion.

There must be more than the question of taste or likes and dislikes. For human beings are about the same all over the world. Certain famous, or at least successful, artists have personalities which dominate the psychology of the crowd and make them popular in almost every country. But the average good musician is not blessed with much personal magnetism. He must win his way by means of his art alone, and if his piano playing, for example, is a little dry, staccato, detached, it will sound still more so in a hall with poor acoustical properties. In certain halls with unusually fine resonance the dry playing is not so noticeable. In fact, in some halls which have an echo, or too much resonance, the dry, staccato playing will sound better than a full-toned, legato, sustained playing will sound. In other halls which are particularly bad for resonance, like most theaters with wings, curtains, empty stage spaces, a vigorous piano pounder will often be received with pleasure by the same audience which would condemn him unmercifully if he played in a hall with great resonance.

The temperature of the hall is also very important. An audience that shivers in icy draughts and suffers from cold feet will not show much emotional warmth. A hall that is overheated makes the hearers drowsy. And much of the very dull lighting which some artists believe to be poetic and romantic, has a depressing effect on the spirits of the public. That "dim, religious light" which Milton praised, was for the cloister and meditation. The soloist is not going to encourage his audience to give him half a dozen recalls and demand encores in a hall so gloomy that the program cannot be read. And a white hall, flooded with bright light, and dazzling the eyes with a glare of brilliancy, is sure to be offensive, because it hurts the eyes and consequently wastes the nervous energy of the audience.

These little things may seem ridiculous to the artist who has not had his attention drawn to them. But, small as they appear to be, they are often deciding factors in the success or failure of a concert. It is difficult at best to weld the diversified mentalities and emotions of the audience into one psychological whole. Every little thing counts either for or against the crowd's psychology, and the measure of the performer's success is his ability to fuse more or less perfectly the many emotions of his hearers into one psychological whole.

THE N. F. M. C. BIENNIAL

No end of interest and enthusiasm is being manifested just now in the coming sixteenth biennial convention of the National Federation of Music Clubs, to be held in Boston from June 9 to 17. Largely due to the untiring efforts of the efficient president, Mrs. Edgar Stillman Kelley, this year's meetings will undoubtedly surpass any of previous years. Among the outstanding events scheduled are the Young Artist Musician and Student National Contests, at which district winners from all parts of the country will compete; school music demonstrations, in which thousands of students in the New England schools will participate; educational projects, which have attracted leading experts from every state in the Union to discuss courses of study, music libraries, building programs, pageantry, music in the home, music in religious education, Music Week, group singing and choir festivals; conferences, educational side trips to historic memorials, and musical programs which in themselves will be well worth while. Needless to add, the list of prominent speakers will also be a real attraction.

It is understood that this year's convention will be attended by a record throng, and it is to be hoped that the splendid aims and ideals of this great American organization will be still more strongly united at this year's meetings and that the enthusiasm carried away by the members will lead to still greater results in the undertakings of the future.

ANNE ROSELLE'S SUCCESS

Word comes from Europe of the recent engagement of Anne Roselle for three performances at the Paris Grand Opera, the first of which will take place

on June 21. With the fulfilling of this contract Miss Roselle will have sung in every important opera house in Europe. May 22 she made her last performance in Turandot in Dresden, after which she made a hurried trip by automobile to Berlin in order to fly to London. Arriving in the English capital the morning of May 25, she had one day for rehearsal before making her Covent Garden debut on Monday, May 27. This makes a record season of guest opera appearances: La Scala, the Dresden Royal Opera, Covent Garden and the Paris Grand Opera.

A WARNING FROM THE PUBLISHERS' PROTECTIVE ASSOCIATION

The Music Publishers' Protective Association includes in its membership nearly fifty music publishers, including practically all of the important publishers in the United States. It has come to the knowledge of this association that certain persons are representing that, in order to receive music from the publishers, professional musicians must subscribe to a "music supply service." The society has, therefore, issued the following warning:

"Reports have reached this office that agents, alleging themselves to be representatives of 'music supply' or 'music service' companies or corporations, are calling upon leaders, organists and musicians throughout the Middle West, and making statements to the general effect that the music publishers are going to discontinue the custom of sending direct professional copies, orchestrations, and suchlike material.

"Upon the basis of such representations these agents solicit subscriptions to a 'service'—generally priced at \$6.00 per year—under which the buyer is told that he will receive a regular supply of such material through the agency, instead of direct from publishers. The buyer is solicited to pay part of the sum 'down'—the balance to be paid later.

"You are advised that none of the members of this association are parties to any such arrangement, and that the reputable publishers are continuing, until you are further advised directly by them, their current business policies.

"It is suggested, in order that you avoid being victimized, that before subscribing to any such scheme you secure from the solicitor, in writing, a

Berlin

(Continued from page 7)

pianism. Her rhythmical and musical soundness, brilliance, force and endurance were admired.

Henry Cowell, from San Francisco, who years ago excited the curiosity of Berlin musicians by his clever extraction of novel sounds from our dear old-fashioned piano, showed his progress in this direction in a recital of his own compositions. What he presents is a strange mixture of the grotesque and comic, but with some genuine musical inspirations. He makes the piano utter the queerest noises by hitting, slapping, pinching, squeezing and boxing it, not only on the keys, but on the strings, the cover and the metal frame, displaying a remarkable inventiveness in this line.

JAN SMETERLIN'S POESY

The Polish pianist, Jan Smeterlin, is not intent on any novel sensations of sound, but is concerned exclusively with the most refined, intimate and poetic reproductions of the great masterpieces. He is a lyric player par excellence, knowing the secrets of beauty, soulful expressiveness, delicate sensibility and subtle shadings. In this respect his three recitals gave his listeners unusual artistic impressions, and one is justified in attributing to Smeterlin a marked individuality.

Nicolai Orloff, Russian pianist, has also distinctive traits in his extremely polished and brilliant playing. His former tendency toward excessive virtuosity has lately been reduced to its proper importance.

POLITICS VS. MUSIC

May 5, the sixtieth birthday of Hans Pfitzner, one of Germany's most prominent musicians, was celebrated throughout Germany, but in markedly varying degrees of fervor. Munich had an entire Pfitzner week, and presented a considerable portion of his life's work in opera, choral composition, chamber music and song. Besides that city, where Pfitzner is at home, only Königsberg, in the extreme northeast corner of Germany, honored Pfitzner in a similarly comprehensive though less extensive manner. But the fact that Berlin, Cologne, Leipzig, Dresden, Vienna and Frankfurt have taken no more than a passing notice of the event is not due to a lack of appreciation of Pfitzner's political art, but probably to Pfitzner's political creed as an enthusiastic partisan and even spiritual leader of the extreme nationalist party. Thus do politics influence art.

Roger-Ducasse, inspector of singing in the French Ministry of Fine Arts, and professor at the Paris conservatory, has hitherto been little known in Germany as a composer. Recently one of his more important works was performed, for the first time, at the Hannover Opera House, namely the lyric "mimodrama," Orpheus. In reality Orpheus is a ballet with parts for choral and solo singing added, after the manner of the old classical ballet de cour. As regards ballets Hannover is one of the most enterprising and active German theaters, and many an important work of this genre has had its first German performance there. This one was received with applause, though not with enthusiasm, owing to the fact that the dramatic tension diminishes considerably toward the close. The music displays all the characteristic refinement of the French impressionistic style. The excellent performance was, in its choreographic part, well ar-

list of the different firms in whose behalf it is promised that material will be sent under the subscription. If such list includes any of the members of this association, list of whom is printed on the reverse side hereof, kindly immediately advise this office.

"We will take all legal means of preventing such impositions upon you.

"(Signed)

"MUSIC PUBLISHERS' PROTECTIVE ASSOCIATION,
"E. C. Mills, Chairman of the Board."

FREDERICK A. STOCK HONORED

The first foreigner to conduct at the annual festival in Munich will be Frederick A. Stock, the eminent pilot of the Chicago Orchestra. A resident of the great mid-western metropolis since 1895, when he led the violas in the symphony orchestra under Theodore Thomas, Dr. Stock (degree of Mus. Doc. from Northwestern University in 1915) has been a leading figure in American musical life. In 1901 he was appointed assistant conductor of the orchestra, and after Thomas' death in 1905 he became conductor in chief. Since that time he has maintained his place as one of the leading conductors, and under his guidance the Chicago Orchestra has long since earned the right to be considered one of the foremost organizations of its kind in the world. Dr. Stock's selection to conduct the Munich State Opera Orchestra's festival concert this summer constitutes an honor not only to himself, but to Chicago and America as well.

PROVINCIAL?

Vienna is just now having a season of Czech opera, given by the company of the Slovak National Theater of Bratislava (formerly Pressburg). The repertory includes many virtually unknown works, among them Libussa, by Smetana, Fibich's The Bride of Messina, Eva by Foerster, The Lantern by Vitezslav Novak, a complete cycle of Dvorak's operas (all newly staged), and Wieland der Schmied, a musical setting of Richard Wagner's libretto, by Leoslav Bella, a Slovak composer. Better known works include Russian operas, Strauss' Elektra, and Mozart's operas. Bratislava is a provincial town of about 40,000 souls. Sapienti sat!

ranged by Yvonne Georgi; Harald Kreutzberg played the part of Orpheus.
DR. HUGO LEICHTENTRITT.

Joseph Hüttel Wins Coolidge Prize

The results of the two Coolidge prize competitions have been announced, the only winner being Joseph Hüttel, of Czechoslovakia, for a piano and wind sextet in two parts of three movements each. The judges were Georges Barrere, Philip Hale, Ernest Schelling, Leopold Stokowski and Carl Engel, and the decision was unanimous. The work will be played on October 7 at the Library of Congress. There were one hundred and thirty-five scores entered in the competition, by composers of thirty-three nationalities. The United States was represented by twenty-one works; next came Italy with twelve, then France and Holland each with eleven, Great Britain with nine, Germany and Mexico each with eight, Austria with seven, Ecuador with six, Czechoslovakia, Hungary, Australia and New Zealand each with four, Brazil, Chile and Nicaragua each with three, and the other countries, among them Russia and the Union of South Africa, each with one work. The \$500 prize offered for a composition written for two pianos by an American citizen was withheld for the reason that, in the opinion of the judges, none of the eleven works submitted was of sufficient merit. The judges were John Alden Carpenter, Edwin Hughes, and Carl Engel.

A Competition for Opera Singers

The Caruso American Memorial Foundation, Inc., announces that it will co-operate with The National Music League in a series of competitive auditions to be held in New York City during the month of June, the winner of the auditions to be awarded the Caruso Memorial Fellowship which entitles the holder to a year of operatic study in Italy.

Candidates for the operatic Fellowship must be citizens of the United States, not over thirty years of age, must be able to sing complete roles in three or more standard operas and must have sufficient preliminary training to be ready for actual stage experience. The funds for the Fellowship are available in September, 1929.

The Caruso American Memorial Foundation was established shortly after the death of Enrico Caruso to aid talented and deserving American singers aspiring to operatic careers. Paul D. Cravath is president; Otto H. Kahn and Harry Harkness Flagler, vice-presidents; Felix Warburg, treasurer, and Joseph Mayper, executive manager.

The Greiners Sail

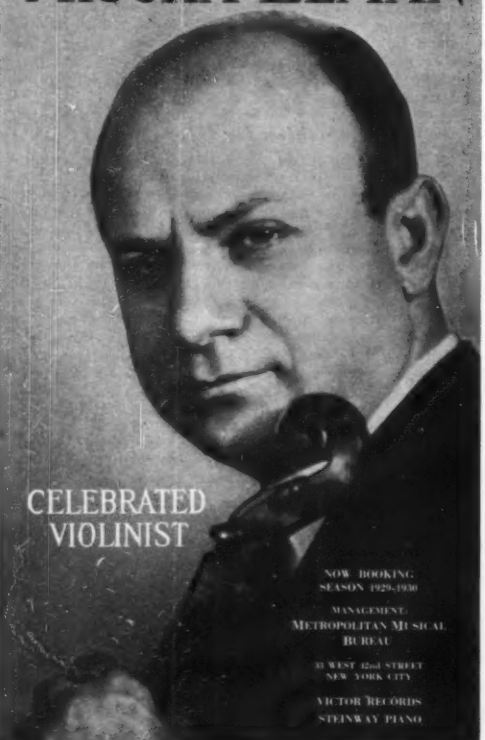
Mr. and Mrs. A. W. Greiner are sailing for Europe today, June 1, on the S. S. Statendam. Mr. Greiner is the manager of the Concert and Artist Department of Steinway & Sons. He will visit the Steinway houses in London, Paris, Hamburg and Berlin. The heads of the various houses will convene in Hamburg in July to discuss concert and artist matters. Mr. Greiner will visit many artists abroad, and, of course, be on the lookout for new talent.

Betti to Pose for Sculptor

Adolfo Betti has been asked to sit for a bust by Phyllis Blundell, well known sculptor, who recently completed an excellent likeness of Felix Salmond, cellist.

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Franz X. Arens' lyric soprano pupil, Sylvelin Jarvis, recently gave a second recital in the Barker Auditorium, Los Angeles, and was heard in classic Italian, modern German and French songs. Her first recital brought her splendid comments from Carl Bronson, of the Evening Herald; five other papers said her voice was naturally beautiful, and she possessed with good training and personality.

Robert A. Augustine gave a pupils' song recital in the French Y. M. C. A. auditorium, New York, May 28, the following participating: Matilda Greenbaum and Mary White, sopranos; Vincent Filippucci, Louis Prats, baritones; Michael Carucci, tenor, and Fernando Liotti, bass baritone.

Frederic Baer will appear as soloist with the Watertown, Conn., Choral Union on June 4. This engagement comes at the close of another successful season for this artist, whose popularity in recital, concert and with orchestra is ever on the increase.

Christine W. Black, soprano, sang the Samson and Delilah aria, also songs by Gretchaninoff and La Forge, at Park Central Hotel, May 12, when her clear expressive voice, combined with distinct enunciation and pleasant personality, brought her many plaudits.

Eugenio di Pirani's Gavotte was broadcast by orchestra over WEAF, May 14, with much effect, for it combines Italian melodiousness with the deeper harmonic structure of the German school.

Arthur Fickenschner, professor of music at the University of Virginia, and Mrs. Fickenschner, following their current busy year, will continue their duties for the first term of the summer session, planning then to visit the metropolis. Next season Prof. Fickenschner will inaugurate a course of glee club study of choruses from the Madrigal period up to the present.

The **Fique Choral** active members tendered a May Dance to the associate members, inaugurating the new studios on South Portland Avenue, Brooklyn, May 23. A varied program, consisting of choral numbers, piano and vocal solos, made it an interesting evening; soloists were Florence M. Groves, Eva Chebithes and Barbara Eckels, and the program closed with pieces for two pianos played by Josephine Lipp Chott and Katherine Noack Figue.

Mrs. Bruce S. Keator, organist and musical director at St. Andrew's M. E. Church, New York, arranged an interesting Mother's Day program for May 12, offering the following appropriate numbers: Anthem, No One is Like Unto Thee (Weber); solo, My Mother (Cole); double quartet, Sweet the Moments (Donizetti-Dressler); anthem, Guardian Angel (Root). Charles Root, of Montclair, N. J., son of the composer of Guardian Angel, was a visitor at the church.

Louise Lerch, soprano of the Metropolitan Opera Company, has been engaged as soloist of the Holy Trinity Lutheran Church, New York City. Henry F. Seibert is organist of the church.

Boris Levenson's An Original Russian Melody was played by Irving Kleinman at the Harry Fratin musicale, Washington Irving High School, New York, May 19. This serious work, of unusual melody and harmony, is making its way.

Elizabeth P. Lyman, leading vocal teacher of Little Rock, Ark., is proud of honors won by her pupil, Margaret Bean, who, in a contest against leaders from four states, won first place, entitling her to compete in the N. F. M. C. Young Artist Contest, at the June meeting in Boston. The Arkansas Democrat publishes her picture with a detailed story of her work and attainments. She has been with Mrs. Lyman five years.

Mrs. John Dennis Mehan will give five artist-pupils' vocal recitals at her Carnegie Hall, New York, studio, beginning May 28 and June 2, when Helen Ray Short, Eusebia Simpson, Dorothy Johnson and Marian Page Johnson will appear. Mildred Elson will be heard June 20, a general recital following on June 23. June 27, LeRoy Weil will be heard in an interesting program of modern songs, all given for the first time in New York. Mrs. Mehan will teach until August 1, going then on a vacation. Many of her pupils are already in Broadway productions.

Hans Merx gave a concert in conjunction with Erna Rubinstein, violinist, on the S. S. Ryndam, journeying to Europe. Mr. Merx will give Lieder Recitals in Wiesbaden, Hamburg, Ems, Lippspringe and other German health resorts this summer.

Benno Moiseiwitsch is now on a concert tour of South America. In addition to appearances in other cities, he is scheduled to give ten recitals in Buenos Aires. The pianist will return to America, after two years' absence, early in October.

N. Lindsay Norden presented a program of Old Hebrew Music for the Sunday evening musical service at the First Presbyterian Church in Germantown, Philadelphia, on May 12. The choir was assisted by David Berkowitz, cantor of Synagogue Rodeph Shalom. Mr. Norden is organist and musical director of the church.

Gina Pinnera appeared as soloist with the Wollaston, Mass., Glee Club in Quincy, Mass., and, to quote the heading in the Quincy Patriot Ledger, was "acclaimed by an enthusiastic audience." This critic continued: "Mme. Pinnera's performance proved beyond a doubt that she has an unmistakably lovely voice, faultlessly placed, judiciously used, full powered and without strain. Particularly in the more spectacular selections, such as the Battle Cry of Bruennhilde from The Valkyrie (Wagner), the glorious range of her golden voice became splendidly apparent. Her magnificent rendition of Verdi's Pace, Pace from La Forza del Destino brought down the house. In fact, every one of her offerings brought forth a storm of applause. A statuesque blond of stately presence, Mme. Pinnera's personal appearance measured up in every respect with her compelling and unique voice." Mme. Pinnera was soloist at the Chicago North Shore Festival on May 28 in a program of arias with orchestra. Other recent dates included Jackson, Tenn.; Wilmington, N. C.; Quincy, Mass., and Brooklyn, N. Y., at the Academy of Music for the Institute of Arts and Science.

Carl M. Roeder contributed a two page interview on "How Shall We Judge Contests?" in a May musical journal; it is full of interesting opinions and experiences, so well expressed that one reads to the end. Mr. Roeder's

leading pupils, for several years past, have been awarded the first gold medal for piano playing, New York Music Week Contests. Many personal observations are included in the captions What Price Music Contests? Profits of Experience, Accuracy, Tone Quality, Technique, Pedaling, Rhythm, Phrasing and Thought. His activities include teaching in his New York Studio, supervising music at the Academy of the Holy Name in Albany, faculty member of the Juilliard Foundation, and classes at the Great Barrington, Mass., school.

Esther Royer, soprano, who studies with Lotta Mad-den, sang a solo at the Evangelical Lutheran Church of Our Saviour's Attonement, May 19, giving such pleasure that she was re-engaged for June 16.

Herbert Stavelly Sammond conducted Elijah in Flushing, L. I., May 8, the Oratorio Society and soloists receiving much praise in the local papers. Soloists were Corleen Wells, Grace Divine, Dan Gridley, Alexander Kisselburgh, and the blind young soprano, Ethel Heeren, with Lyra Nicholas at the piano and George W. Vozkel at the organ. Miss Heeren received special commendation for her singing of the part of The Youth. Mr. Sammond presented The Creation at the Middle Collegiate Church, May 5, soloists being Sara More, Emma Shafer, Calvin Cox and Howard Balch. He has also been judge for the choral contests of the Music Week Association.

Henry F. Seibert, official organist of Town Hall, New York, has been engaged to play a series of four recitals in the Episcopal Church at White Plains, N. Y., next season. He opened the new organ in the new Baptist Church at Huntington, L. I., May 8; it was Mr. Seibert's third appearance in Huntington.

Henrietta Speke-Seeley conducted the St. Cecilia Choral Club concert, May 2, at the Beck Memorial Church, New York, some of the very successful ensemble numbers being To a Wild Rose (MacDowell), Ye Banks and Braes, and the closing Gloria (Buzzi-Peccia). Lillian M. Koehler sang songs by Leo Stern and Campbell-Tipton, winning recognition, and the twenty women singers were warmly applauded. Earl Weatherford, tenor, was an outstanding success. Mrs. John McHugh and Bernon De Tar played accompaniments.

Walter Peck Stanley, organist, composer and member of both the N. A. of O. and the A. G. O., will leave with weeks in organ study in France with subsequent traveling Mrs. Stanley for Europe June 1. He expects to spend six in Europe.

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Conzelman in Second Recital at Stephens' Studio

It is not often that one has the pleasure of hearing a pupil give a second recital during one season. However, this was the case at the studio of Percy Rector Stephens, where Emerson Conzelman, tenor, was heard in a well



Photo by Unity Studio

EMERSON CONZELMAN

chosen and balanced program. The amazing part of Mr. Conzelman's singing was the improvement over his first program of this season some three months ago. His voice had not only grown in volume and quality, but his poise, interpretation and general finesse were also noticeable. It was gratifying indeed to hear and see such a development. Throughout his entire program there was a vital interest and understanding of the intent of each song. Mr. Conzelman's singing showed what serious and intensive work can do in preparing such a varied and interesting program.

Michael Press an American Citizen

Michael Press, head of the violin department of Michigan State College at East Lansing, Mich., is now an American citizen. And this country may well be proud of her new citizen, who, since his residence here, has made an enviable name for himself in the concert field.

A recent appearance for the violinist was as soloist in the Tchaikovsky concerto with the Detroit Symphony Orchestra, Victor Kolar conducting. With a modesty that was most appealing Mr. Press gave an interpretation of this work that will long remain in the memory of his listeners. Throughout the three movements he captured the varying moods of the composer, revealing with more than technical assurance the brilliant effects in the first part, while in the second movement "he displayed a true cantabile style and his violin sang the little song with such sweet simplicity that it was received like the song of a child with smiles and with unreasoning tears." In direct contrast was the carnival spirit of the last movement, which was given a colorful rendition. On the whole, according to the local press, "It was a brilliant and a sympathetic and a never to be forgotten performance, and the ovation at the close had been earned."

Victor Herbert Memorial Concert

A concert in memory of Victor Herbert was given in the ballroom of the Ritz-Carlton Hotel by members of the Society of Composers, Authors and Publishers on May 25, the fifth anniversary of our great composer's death.

The concert was directed by Gene Buck, and broadcast over WJZ. Among those who took part were: John Philip Sousa, Major Edward Bowes and the Capitol Theater "Family," Roxy and his "Gang," Mary Hopple, Julius P. Witmark, Arcadie Birkenholz, John Charles Thomas, Louise Bave, Westel Gordon, Sylvia Miller, Colin O'More, Frank Croxton, Yasha Bunchuk, Harold Van Duzee and Viola Philo, and Jessica Dragonette. The orchestra played several Herbert compositions under the direction of Harold Sanford and Henry Hadley, and there was a vocal quintet directed by Mr. Sanford, consisting of Charles Robinson, Muriel Wilson, Kitty O'Neil, Richard Hochfelder and Walter Preston. Fritz Scheff sang Kiss Me Again. The entire program was made up of works of Victor Herbert.

Phyllis Krauter "A Cellist of Unusual Gifts"

Among the engagements recently fulfilled by Phyllis Krauter was a joint recital with John Parrish, tenor, for the St. Cecilia Society of Grand Rapids, Mich.

Of Miss Krauter's playing, the Grand Rapids Herald said that she has a tone of beauty and power, and her bowing is delightfully crisp and clean. The press stated that she is a cellist of unusual gifts, endowed with talent, a fine musicianship and an excellent command of technique, and that she has warmth of tone and fine elasticity. "She won the admiration and respect of the audience, revealing as she did sound musicianship," added the critic of this paper, ending his report by declaring that Miss Krauter is a thoroughly pleasing and well-equipped young musician.

N. A. O., Pennsylvania Council, Holds Convention

President William A. Wolf, Mus. D., Ph. D., founder of the Pennsylvania State Council, N. A. O., won many honors because of the successful annual convention, at Easton, Pa., May 19-21. A recital in the Second Methodist Church by

local organists and singers, with elaborate musical services in the evening, started the convention. May 20 was Easton Day, with a get-together luncheon and various round table conferences. Rev. F. K. Fretz gave a welcoming address, with response and official opening of the convention by Dr. Wolf, followed by an organ recital played by Alexander McCurdy. May 21 was Pennsylvania Day, with elaborate programs, Dr. George B. Nevin delivering an address on Words and Music, Mrs. Nell Baird giving a demonstration of theater organ playing at the Seville Theater. Rollo F. Maitland disclosed The Art of Improvisation, followed by an organ recital by Charlotte Matthewson Lockwood. A public service featured an augmented chorus choir, under the direction of Charles W. Davis, at Asbury M. E. Church, Allentown. The evening banquet at Hotel Easton was followed by an organ recital, played by Eugene Devereaux.

Selling Concert Dates in the Gubernatorial Car

Vera Bull Hull, president of the Altrusa Club, an organization for women recently formed in New York, and several members were entertained on Sunday, May 12, at the Executive Mansion in Albany by Mrs. Franklin D. Roosevelt, the Governor's wife. Mrs. Hull remained there a few days in the interest of her own management, and during her stay was the guest of Mrs. Roosevelt and had the latter's car at her disposal in securing business.

This Week's Program at Roxy's

William Fox is presenting his first Movietone Follies of 1929 at the Roxy this week and the general effect is most successful. There is plenty to appease the eye and ear (although the mechanical reproduction at times is not so good) and the cast includes many talented and vivacious persons who do their bit toward making the picture well worth seeing. A tuneful musical score provided by Conrad, Mitchell and Gittler, with several good hits in it, is an added asset. The orchestra plays the William Tell Overture excellently,

and Beatrice Belkin, Harold Van Duzee, and a number of other artists, along with the chorus and ballet, take part in Where the Edelweiss Grows, which wins the audience with little effort. Geoffrey O'Hara's There is No Death is beautifully done by Harold Van Duzee and Elizabeth Biro, in commemoration of Memorial Day. As a contrasting light touch, Deep Night, the Rudy Valee-Henderson success, is used for a musical background by Beatrice Belkin, William Robyn, Patricia Bowman, the Roxy chorus, ballet and the thirty-two Markert Roxyettes.

Martinelli and Muzio in Benefit Performance

ROME, ITALY.—A noteworthy event here was the benefit performance given on May 10 for the Casa di Riposo, a home for artists.

The entertainment was afforded by members of the Niccodemi company, who played Gerald's Se io Volessi. Between the second and third acts a surprise awaited the delighted audience: Giovanni Martinelli, Claudia Muzio and Fanny Anitua sang several selections from the operas and several songs. The performance could not have had a more eloquent climax.

Mr. Martinelli sang, with an irresistible warmth of voice, the favorite aria from Pagliacci and one from l'Africaine. He was recalled again and again. Miss Muzio was hailed on her appearance, and offered several charming numbers from the ancients and sang them with a seldom heard beauty of voice. The refinement and versatility of her art are sources of extraordinary pleasure and the combination of her artistic gifts, plus her personal attractions, makes her practically unique.

Program at The Strand

Corinne Griffith, in The Divine Lady, in the attraction at the Strand this week, with various other Vitaphone features. The picture is making as favorable an impression as it did at its two-a-day run on Broadway.

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MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

Meeting the Needs of the Supervisor in the Field of Instrumental Publication

A Paper Read at the Music Supervisors' Eastern Conference

By Victor L. F. Rebmann

Ten years ago it occurred to me to interview the heads of our great publishing houses with a view of inducing them to provide adequate music material for school orchestras. Without exception they received me courteously and attentively, but in every instance doubt was expressed by the

Cooperation vs. Competition

The underlying idea of an enlightened society is cooperation, rather than competition. Although the competitive spirit in some instances stimulates to greater exertion, both physical and mental, it is a serious question whether its use tends to the best outcomes in all lines of human endeavor.

There are in the public schools so many opportunities for staging contests that it would seem in a joyous subject, such as Music, that this spirit could be subordinated or even done away with entirely, and boys and girls brought together for the purpose of singing for enjoyment and inspiration rather than to see if some group cannot excel, in one or more fine points, the work of some other group or groups.

There are few contests which do not result in many sad and oftentimes sullen hearts, the outcomes of which, it seems to me, are not in harmony with the true spirit of music. If public school music cannot be made to succeed without inculcating in the pupils the football spirit of competition, it would seem as if something were lacking in the method of its presentation.

It has never seemed to the writer that it was necessary to inculcate in children the fighting spirit that is fundamental in the contest idea of working to win, rather than working to one's best at one's level of ability.

Furthermore, the contest idea tends to the elimination of pupils, which also is contrary to the democratic public school idea of bringing the joy of music to every child and urging him on to succeed to the full measure of his ability. Oftentimes schools taking part in contests devote their energies to training the few who are likely to help them win the contest rather than giving instruction to all so that in the end, as far as possible, all may participate and enjoy through participation.

The contest idea is a survival of the thought that only a few can do worthwhile work, while the great majority must qualify as mere lookers-on.

The spirit of cooperation is the great lifting influence of the world. The spirit of competition is the spirit that is keeping the world from achieving really human ends. Children do not need to be trained in competition. They will get that anyway. But if the spirit of cooperation is developed, there will be better team work all along the line. It would seem as if music, the most inspirational of all the school subjects, might be devoted to furthering the spirit of cooperation rather than that of competition.

Do your pupils really enjoy the music period? Or, are they "going through the motions" for the sake of credit? "Credits" will get them if you don't watch out.

A prominent teacher writes us: "We have three thousand students in our high school and a band of forty-three pieces." What's wrong here?

If you are to be successful you should have more than a speaking acquaintance with more than one music text. Many supervisors are handicapped for life because someone desires to sell books.

publisher of a sufficient demand for school orchestra music. Two years later, a survey of music material then available for school orchestras was published. It contained 302 numbers; twenty-one in grade I, fifty in grade II, ninety-eight in grade III, and 133 in grade IV. Only three publishers, namely Carl Fischer, G. Schirmer Inc., and The Willis Company, had school orchestra editions, none with scores. In 1925, a revision of the survey of music material was undertaken, which showed an increase to 582 compositions: 140 in grade I, 128 in grade II, 144 in grade III, and 170 in grade IV. The publication of scores had been undertaken by Birchard, Ditson, Jenkins, Schirmer, Silver-Burdett and Willis. Since that year, publication of new orchestra music for school organizations has progressed rapidly enough, so that the need of revising the survey of 1925 has become apparent.

A similar survey, compiled by Russell V. Morgan of Cleveland and published by the Bureau for the Advancement of Music, lists in a like manner band music accepted for school purposes. These two surveys show conclusively that we are being supplied with orchestra music, and to a lesser degree with band music, in sufficient quantity. Let us then consider its quality for a moment.

There exists a fair measure of agreement among instrumental supervisors in reference to the general requirements for grade of difficulty, marking of bowing and fingering, provision of parts for substitute instruments, cuing, conductor's scores and other technical features. Publishers have given careful consideration to these elements, with the result that the majority of school editions attain a satisfactory, and some a high standard of technical perfection. In a small minority of cases, so-called school orchestra editions, lack the very essentials of educational publications. Just a few days ago, a number from a School Orchestra Series fell into my hands. Evidently intended for an intermediate orchestra, it lacks notation of fingering and bowing for the strings, judicious treatment for the wood-wind instruments—the flute and saxophones particularly are constantly forced to play the extreme upper notes—and the conductor's score is not provided. Such flagrant disregard of established basic principles fortunately is isolated. The great majority of publishers are providing us with a goodly supply of excellent and satisfactory material which is fully adequate for the needs of intermediate and more advanced orchestras and bands. There is still a pronounced lack of arrangements of the simplest kind which may arouse the pleasurable interest of elementary school orchestras and bands.

Contemplation of the inner and deeper values of our present orchestra music, the educational, aesthetic, cultural, emotional and inspirational, reveals that some of the publishers are striving for a high ideal and are consciously treading the straight and narrow path of educational righteousness. They bring forth music which is pure, wholesome, appropriate to the understanding and relative emotional capacity of the young player, music which exerts a strong appeal upon his imagination, which arouses pleasurable interest, which forms his taste in the right direction, which causes eagerness to conquer the technical problems, and which will remain with him permanently and linger in his memory as a treasured acquisition. These publishers aim to avoid the

superficial, the tawdry, the trashy and the cheap; they shun that which does not ring true; they refuse to be accessories to the crime of leading the emotions of the child into the realm of sophistication, wrong sentimentality and bombast.

Education is just becoming aware of its omissions in the training, guidance and direction of the emotions. Music, by its very nature, must take a prominent part in this phase of education. The supervisor of music has the exquisite and formidable task to make known to the publisher that he wants nothing but the best for his children, that he must have music which is "child-minded," which appeals to and lifts up their souls, which refines their taste and aids in the achievement of musicianship. After all, whose fault is it if educational music publications are not all they should be? Not the publishers primarily, for they are and must be in the business to make a fair profit. They must publish music which we, the music supervisors, will buy. The blame for shoddy publications falls ultimately upon us. Our taste, or lack of it, decides the type of material which the publisher will bring forth. If our discrimination is cross-grained, if we will put up with inferior workmanship and lack of artistic ideals, the publisher is forced down to the level of our refinement. But if we insist on superior material, if we refuse to accept anything but the best, we will help the publisher in bringing out superior publications; and he will thank us, for he would rather sell music which is a credit to him.

To him we, the supervisors and teachers of music, owe the expression of our sincere appreciation for his valiant aid in the advancement of our work, for his material support in making possible these most valuable conferences, and for his far-sighted enterprises in exploring with us untried fields of endeavor, often with no assurance beyond a supreme trust in the good cause we represent and in the righteousness of our ideals.

Institute of Music Pedagogy Change of Location

Beginning with the summer session of 1929, the Institute of Music Pedagogy will be affiliated with Skidmore College, located at Saratoga Springs, N. Y., the invitation of Dr. Henry T. Moore, the president, and the trustees of Skidmore College to transfer the summer school from Northampton, Mass., having been accepted.

The summer school at Skidmore College will be of six weeks' duration, beginning Monday, July 1, and closing Friday, August 9.

The course of study which has so fully met the needs of the students in the former location of the school at Northampton, Mass., will be carried over into the school at Skidmore. It is probable that some new subjects will be added to the curriculum. The faculty will be the same, with possible additions to care for the added subjects.

Affiliation with Skidmore College and the extension of the course of six weeks will tend to solve the problem of credit toward college degrees and state certification. Credit will be allowed by Skidmore College toward the B. S. degree for the summer school courses on an equal basis, hour for hour, as for the regular college courses.

The course of study as offered by the Institute at Northampton is here given with the number of hours and semester credits offered by the extended course at Skidmore: (Course A) Subject Matter, Sight Singing, Ear Training and Melody Writing, thirty hours, two semester credits; (Course B) Methods, Grades below the Senior high school, ninety hours, six semester credits; (Course C) Practice Teaching, thirty hours, two semester credits; (Course D and Da) Harmony and Harmonic Ear Training, sixty hours, four semester credits; (Course E) High School Music Appreciation, thirty hours, two semester credits; (Course F) Chorus Practice and Conducting, sixty hours, four semes-

Popularity of Fall River Orchestral Club Increasing

The Fall River Orchestral Club was organized in the fall of 1925. While it is a comparatively young organization, it is doing remarkably good work in promoting the love and appreciation of good music in Fall River, Mass. Its first president was Hugo Giduz, then head of the department of modern languages at the Duffee High School. Two concerts were given each season of 1926 and 1927. In September, 1928, Mr. Giduz became a member of the faculty of the University of North Carolina and Arthur H. Hathaway, the present president, was chosen to succeed him. Closely following Mr. Hathaway's election, Ray Groff, of Newport, R. I., was chosen conductor and the club began to make

decided gains both in efficiency and in popularity with the concert going public. Under Mr. Groff's direction, the club gives four concerts each season. The soloists this year have been Ralph Goddard Cleveland, baritone; Beatrice C. Perron, violinist, and M. Alma Gagnon, concert pianist.

The last concert of the season was given during Music Week, on May 7. The club has an active membership of over fifty and an associate membership of nearly 200. It is doing splendid work in developing the musical consciousness of the city through its concerts. A number of quartets and small ensembles in various sections of the community are also directly traceable to the larger organization.



FALL RIVER ORCHESTRAL CLUB, RAY GROFF, CONDUCTOR.

Photographed after a concert given at the Temple Hall, Fall River, Mass. The soloist was M. Alma Gagnon, pianist, who played the Rubinstein D minor Concerto, accompanied by the orchestra. In the photo are: (1) Arthur H. Hathaway, president; (2) Beatrice C. Perron, violinist; (3) M. Alma Gagnon, concert pianist, and (4) Ray Groff, conductor.

MUSIC IN THE SCHOOLS AND COLLEGES

ter credits; (Course G) Voice Culture, thirty hours, two semester credits; (Course G2) Harmony Methods for High Schools, thirty hours, two semester credits; (Course H) School Administration, thirty hours, two semester credits; (Course I) School Orchestras, thirty hours, two semester credits; (Course K) Elementary School Music Appreciation, thirty hours, two semester credits; (Course L) Violin Class-Methods, thirty hours, two semester credits; (Course M) Practical Music, Orchestral Instruments, thirty hours, two semester credits.

It is possible that a special course for the preparation of instrumental supervisors may be presented at the 1929 session. Such a course will stress the study and practice of orchestral instruments; will offer subjects in class-methods for strings, wood-wind, and brass instruments; in general methods; in organization, materials, practice of bands and orchestras; in addition to subjects now presented that might be required.

The New York State requirements for state certification of supervisors of music require the following academic courses: European History, three semester hours; Psychology, six hours; History of Education, three hours; Principles of Education, three hours. Some or all of these courses may be offered at the 1929 summer session if there is a demand.

The following additional appointments to the faculty have been made for 1929: Prof. A. Stanley Osborn, Skidmore College Department of Music, High School Music Appreciation; Helen S. Leavitt, Boston, Mass., University, Elementary Music School Appreciation; Hazel J. Collins, Saratoga Springs, N. Y., Children's Classes and Subject Matter.

General Notes

Connecticut

Hartford.—The Hartford, Weaver and Buckley High Schools here gave their annual concert, May 17, the chorus of 650 voices being heard at Fort Guard Hall, under the direction of Ralph L. Baldwin and James D. Price. The work given was The Golden Legend, by Arthur Sullivan. The Hartford inter-high school orchestra of fifty pieces furnished the accompaniment, and the chorus was assisted by the following soloists: Ida Yudowitch, soprano; Gertrude L. McAuliffe, contralto; Henry Clancy, tenor, and Edwin Orlando Swain, baritone. The pianists were Ruth E. Berman, Esther Meyers, and M. Alma Skilton.

Illinois

Greenville.—The Greenville College A Capella Chorus completed a ten day concert tour of Illinois, Indiana, and Michigan on May 6. This chorus, comprising thirty-nine voices, under the direction of Robert W. Woods, formerly tenor soloist with the Dayton Westminster Choir, gives promise of taking an outstanding place among college choral organizations. It was organized last year, and even before the tour had made numerous appearances in Greenville and nearby places. Large audiences marked the presentations of a five group program, and critics were lavish in their praise of the chorus and its finely perfected renditions of both simple and difficult numbers.

Kentucky

Lexington.—The annual music festival, sponsored by the Extension Department of the University of Kentucky, was a great success, with 1200 students participating.

Frankfort.—The fourth annual Music Memory Contest, under the direction of Mildred Lewis, State Supervisor of Music, was held May 4. Jefferson County won first place in High School and Grades, Class B. Class A High

School was won by Paris, Ky. Class A Grades was won by Mt. Sterling, Ky.

Louisville.—The public school music students of the Louisville Conservatory of Music attended the State Music Memory Contest and assisted in the marking of the papers and playing of the records.

On two occasions these students broadcast to the children of Kentucky the test pieces to be used in the annual Music Festival. In this way interpretation and style were given to all.

Helen McBride, of the Louisville Conservatory of Music, for the fourth year served as judge of vocal events at this Music Festival.

Massachusetts

Lowell.—The annual concert by the Normal School Glee Club was held in the Memorial Auditorium on May 17. Inez Field Damon, director of the music department, conducted, and Angeline Kelley, of the music faculty, was the soloist. The program, which was favorably received by a large audience, included The Dragon Flies (Rimsky-Korsakoff), Bees (Fletcher), Trenting (Raff), Lechtertranz de Brante von Kaschmir (Rubinstein), and The Fairy Road (Mabel Daniels). Miss Damon will go to Europe this summer to speak at the Music Conference to be held at Lausanne, Switzerland, returning in September to resume her duties at the Normal School.

Michigan

Ann Arbor.—Forty-four cities and towns in Michigan sent representatives to Ann Arbor to take part in the third annual gathering of the Michigan All-State High School Orchestra of 166 players. The orchestra was assembled to play for the Michigan Schoolmasters' Club, which holds its annual convention in the University City.

The players were chosen early in the season and music sent out for advance preparation by the players elected to take part. The result was a thrilling performance of Mendelssohn's Midsummernight's Dream Overture, Beethoven's First Symphony, Three Dances from Henry VIII by German, Tchaikovsky's Sleeping Beauty Waltz and Herbert's American Fantasy. The conductors were Joseph E. Maddy, and Walter C. Welke, of the faculty of the University School of Music, and William W. Norton, director of community music at Flint, Mich. The organization was effected by a committee headed by Mr. Welke.

Missouri

Columbia.—The most notable events in Missouri Public School music are the contests participated in, and featured by, supervisors, principals, and superintendents.

The University of Missouri at Columbia has had most successful annual concerts. In the southwestern part of the State—Springfield, Warrensburg, Joplin, Carthage and many other towns—there is great interest. Hundreds of children enter these contests for piano, violin, solo instruments, and voice, glee clubs, and choruses. Many have complete orchestras of from sixty to ninety players, with three to five towns contesting.

Kansas City.—This season, Kansas City, St. Louis, Fulton, and Jefferson City have had thousands of contestants. The radio has brought music to the smaller towns and villages.

Saint Louis.—In St. Louis, Sarah M. Conlan has lectured weekly since October, over KMOX, on Music Appreciation. These lectures concluded May 7 with a Music Memory Contest for the Mothers.

Eugene Hahnel, supervisor of music, St. Louis, gave two concerts in February with hundreds of sixth grade pupils, offering the same program for the South Side children at

Music Educators of Note

LAURA BRYANT,

who, for twenty years has been director of music in the schools at Ithaca, New York, and is authority on music in education. She graduated from the State Normal School at Terre Haute, Ind.; attended the Conservatory of Music, Indianapolis, Ind.; Thomas Normal Training School for Supervisors, Detroit, Mich.; Cornell University; American School of Music, Fontainebleau, France. She studied voice privately with William Luton Wood, Frederick Martens, Jerome Hayes, and Isidore Luckstone of New York City, and Thomas Salignac, Paris.

As a teacher and supervisor Miss Bryant has the following record: Supervisor of Music, Brazil, Ind.; faculty of Cornell University-Summer Session and the summer sessions of the Ithaca Institution of Public School Music; State College, San Francisco, Cal.; and Miami University, Oxford, Ohio.

As an author, Miss Bryant has published Christmas Carols for the Grades; Supplementary Studies and Songs, Vol. I and II; Songs for Children; Choral Treasury (Part Songs for Girls, and Choral Repertoire), as well as several books which are in process of preparation.



Roosevelt High and the North Side students at Beaumont High School.

The "In and About St. Louis" School Music Club, numbering over a hundred Public School music supervisors, has had a number of delightful lectures on various subjects including Russian Music, Music in Spain by Señor F. Arbos, Composers and Their Compositions by Ernest Kroeger, and on April 23 Charles Farnsworth, of Columbia University, gave an informal address at the banquet tendered him at Hotel Chase, St. Louis. The M. TeraFinn banquet was attended by eminent musicians and scholars, as the alumni of Columbia University added their appreciation and presence.

Warrensburg.—Following are the awards in contests sponsored by the Warrensburg State Teachers' College: Girls' Declamatory—Janice Bruening (Higginsville), first; Merrily Lentz, Audrain, second; Foods—Inez Pollard and Louise Wilcoxson (Lexington), first; Fay Lee Dresendoffer and Josephine Regan (Lee's Summit), second; Boys' Declamatory—Harold Wayman (Oak Grove), first; Jack Childs (Independence), second; Girls quartet—Blue Springs, first; Raytown, second; Boys' quartet—Holden, first; Audrain, second. Orchestra B—Garden City, first; Greenridge, second; Chorus—Independence, first; Lees Summit, second.

Columbia.—There was a substantial increase in the number of high school bands and orchestras which competed in the University of Missouri's annual interscholastic meet here, May 4. Last year only three bands and five orchestras competed, and the Joplin High School organization won both events.

Montana

Fort Benton.—Chouteau County High School at Fort Benton presented Tulip Time, under the direction of George (Continued on page 38)



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MUSIC IN THE SCHOOLS AND COLLEGES

(Continued from page 37)

C. Borchers. The operetta was well received by the public and was pronounced by everyone to be the best ever presented to the people of this community.

New Jersey

Elizabeth.—The Spring Music Festival was held in the Armory here on May 9. 3,500 school children took part, the following participating: Combined orchestras from Elementary Schools, Adolph Otterstein, conductor; combined orchestras from Junior and Senior High Schools, Arthur H. Brandenburg and Adolph Otterstein, conductors; chorus from Grades Four and Five; chorus from Sixth Grades; chorus from Junior High Schools; Senior High School Chorus, Mary A. Downey, conductor; combined bands from Junior and Senior High Schools, Arthur H. Brandenburg, and Adolph Otterstein, conductors; full ensemble chorus and senior high school orchestra, Thomas Wilson, conductor, Veronica Scott, accompanist.

The Music Department of the Elizabeth schools is made up as follows: Thomas Wilson, supervisor; Battin High School, Arthur H. Brandenburg, Mary A. Downey; Cleveland Junior High School, Lilla Belle Pitts, Florence Creamer, Muriel Blackford; Hamilton Junior High School, Esther Geis, Veronica Scott; Lafayette Junior High School, Mabel Holtan; Roosevelt Junior High School, Maude Massicotte; Washington Junior High School, Margaret Yetter, Carolyn Zigel; Elementary Schools, Gertrude Corrigan and Alice Crook; Junior High and Elementary Schools, A. Otterstein.

It is interesting to note the grades of the pupils participating. There were 900 voices from the fourth and fifth grades, 900 from the sixth grades, 900 from the Junior High Schools, 250 from the Senior High Schools; 200 members from Elementary School Orchestras, 200 members from the Junior and Senior High School orchestras, 200 members from the Junior and Senior High School bands.

The general committee, with Richard Gleason as Chairman, included all the principals of Senior High, Junior High, Elementary, and Vocational Schools; Isobel Davidson, Dorothy E. Porter, John Schmidlin, Martin J. Corcoran, Clifton J. Hopf, O. B. Moore, and Charles R. Rounds.

New York

Elmira.—The second annual concert by the Elmira High School musical organization, under the general direction of George J. Abbott, director of music in the schools, was given on May 3 in the Southside High School auditorium. The orchestra of fifty pieces under Mr. Abbott's direction played: Farandole from L'Arlesienne Suite (Bizet), Song of the Volga Boatman, Song at Sunrise (Manney), Overture Stradella (Flotow). The Glee Club of forty-two sang: River, River (Chilean Folk Song) with Miss Grinnell directing, De Sanman's Song (McKinney), with Miss Connor directing, cantata, Columbus (Hosmer), with Miss Grinnell directing. The band of thirty-five pieces under the direction of William E. Biery gave: Flag of Victory (von Blon), The Queen of the Night from Babylon Suite (Elie),

Valse Triste from Kuolema (Sibelius) and Your Land and My Land, from My Maryland, (Romberg).

Ohio

Hiram.—Handel's Messiah was presented by the music department of Hiram College, May 11, as the final number of the music season. The Messiah has been sung in Hiram a number of times, but never to as large or as appreciative an audience. A large choral production is given annually in May in the form of a spring festival. The chorus, which numbered 150 voices, was composed of the Hiram A Cappella Choir, augmented by a community choir. The chorus was under the direction of Elias A. Bredin, who is head of the department of music. The supporting orchestra, made up of strings and woodwinds, had Claudia Page Smith as concertmaster.

Vermont

Burlington.—The second annual Vermont music festival and orchestra contest, held in Burlington, May 4, was most successful. The contest took place in the afternoon, and in the evening the All-Vermont orchestra of two hundred players gave an enjoyable concert under the leadership of Harry E. Whittenore of Somerville, Mass. The prizes were awarded as follows: Class A—Burlington High School, first, and Spaulding High School of Barre, second; Class B—Cathedral High School of Burlington, first, and Montpelier High School, second; Class C—Bellows Free Academy of Fairfax, first, and Orleans High School, second; Class D—Springfield Junior High School, first, and Burlington Junior High School, second. Bellows Free Academy won the most points in the contest and was therefore awarded the large trophy, donated by the National Bureau for the Advancement of Music.

New England Conservatory Organ Scholarships Awarded

Winners of the 1929-30 Samuel Carr scholarships in organ playing at the New England Conservatory of Music were recently announced. The successful contestants are Ruth Bailey, of Woburn, Mass., a member of the third year degree class at the conservatory and a pupil of Albert W. Snow; and George Lambert Roscoe, of Stoneham, Mass., a junior at the Conservatory and a pupil of Homer Humphrey. These scholarships were recently established by Mr. and Mrs. Charles F. Leland in memory of Samuel Carr, sometime president of the conservatory board of trustees, and carry with them an award of \$250 and \$150 respectively.

Claire Alcee Twice Scores with Syracuse Symphony

When Claire Alcee made her debut appearance as soloist with the Syracuse (N. Y.) Symphony Orchestra in an all-Schubert program, the Post-Standard declared that she was given an ovation (headline). "Her voice is of lovely



CLAIRE ALCEE

quality and particularly well suited to the graceful Schubert melodies," said William H. Tuckley, the reviewer, "and she uses it with the utmost skill. Her tones are beautifully matched and her breathing is so well controlled as to be not apparent." The inherent beauty of the Ave Maria was enhanced by a "most artistic interpretation," while "finish and skill characterized her work in the Gretchen am Spinnrade," and as an encore, she gave an "inspiring rendition" of the Ah, Fors e Lui aria from Verdi's Traviata, according to Mr. Tuckley.

"Claire Alcee Scores Again." A week following her first appearance with the Syracuse Symphony, Miss Alcee again was heard as soloist with the orchestra, this time singing Elsa's Dream from Lohengrin, the Jewel song from Faust, and, as encore, Schubert's Ave Maria, arousing the same enthusiasm as at the first concert. The Post-Standard remarked on this occasion that Miss Alcee possesses an unusually well-trained voice and it is always used with that fine restraint which marks the real artist, adding "Her interpretation of the Jewel song was a work of art which the large audience was quick to appreciate. It is particularly well suited to her voice and she sings it with the understanding one usually associates with long operatic experience. Such singing will be long remembered by those who heard it." After heading his review, "New Triumphs Are Won by Miss Alcee," Isidor Goodman wrote in the Journal that the soprano was showered with tributes of approval by the big crowd that had assembled, that she offered selections that only the finished song artist can achieve with full justice, and she rounded out all the beauties and difficulties of the compositions with the ease and savoir faire of the real prima donna.

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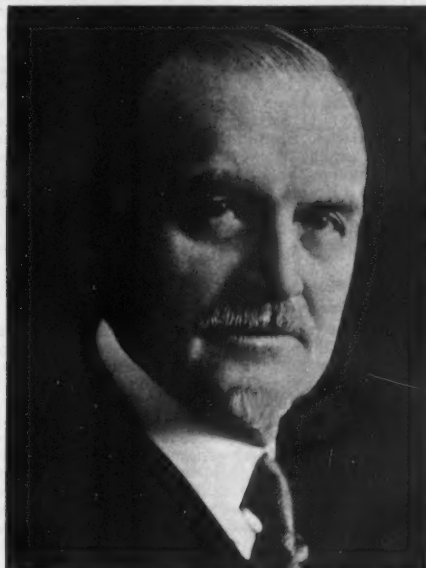
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Obituary

WILLIAM NELSON BURRITT: IN MEMORIAM

The passing of William Nelson Burritt, who died recently at his home in Forest Hills, L. I., removes a man who was a conspicuous figure in Chicago's music world for years. He had an intense love for the human voice and spent his life in teaching the art of singing.

William Nelson Burritt had the instinct of the teacher. He was interested in every detail of the art, and to work at technic was his peculiar joy. For years he had studied



WILLIAM NELSON BURRITT

the art, both in this country and with Vannini in Florence, until he had come to hold firm convictions, which were never shaken, as to what constituted fine singing.

To show this to his pupils, to imbue them with a sense of the beauty and dignity of the art, was not only his profession but his pleasure. No detail was too small for his attention, because everything had its place in the completed whole and there must be order and proportion.

Around the time of the World's Fair in Chicago he was one of the most important teachers of the art in this part of the world. To each one, the talented and those not so talented, he gave of his best with consecrated fervor. They had to get things right, at least in so far as it was possible for them to grasp the right, for Mr. Burritt was indefatigable and inexorable. There was no play time in his studio, for art was long and a singer's life but short.

His wife, Annie Castle Burritt, was a noted hostess and for years their Sunday evening suppers had special distinction. Theirs was graceful and charming hospitality.

A little after the turn of the century Mr. and Mrs. Burritt went to Paris and he opened a studio there. After a few years they returned to New York where they have since resided. Right up to his last days Mr. Burritt was active in the teaching of his art which always held his interest and his love. His was a long and happy life, for he early found the thing that he wished to do and did it to the end. H.

COUNTESS D'EDLA

Countess d'Edla, nee Eliza Hensler, an American opera singer who went to Portugal in 1860, and became the morganatic wife of Dom Fernando II of Saxe-Coburg-Gotha, former King of Portugal, died in Lisbon on May 22, at the age of ninety-three. After the death of his Queen, Maria II da Gloria, heiress to the house of Braganza, Fernando married Miss Hensler, after having created her Condeza Edla. Since the death of the King, some forty years ago, the deceased had lived in retirement at the private palace in Lisbon, never again appearing in public as a singer.

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Summer Course for Children at Columbia

This summer the Teachers College at Columbia University will offer, for the second time, a musical course for children ranging in age from 6 to 15 years. The course, under direction of Alice E. Bivins, assistant professor of music education, will include appreciative listening, song singing, reading, rhythmic expression, class lessons in piano, orchestral and band instruments, orchestral and band ensemble, instrument-making and creating music. Classes will be held five mornings each week. Guest artists and speakers will assist.

Kreisler Honored by Glasgow University

LONDON.—Fritz Kreisler is named among those upon whom the University of Glasgow is to confer degrees. They will be awarded at the graduation exercises on June 19. M. S.

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PUBLICATIONS

Ditson

ORGAN MUSIC

Little Star (Ponce; transcribed for organ by Gordon Balch Nevin), Kol Nidrei (Lamare).

Ditson

OCTAVO MUSIC

The Voice of Spring (Hosmer), The Evening Dusk Is Falling (Cadman), On the Trail (Daniels), A Dream-Boat Passes By (Lemare), May Dawn (Kern), Playground Song of Youth (Cadman), Flower in the Crannied Wall (Kelley), Espana (Chabrier-Waldteufel; arr. by N. Clifford Page), Love and Time (Tours; arr. by Orlando A. Mansfield), At Eve I Heard a Flute (Strickland; arr. by G. Waring Stebbins), South Carolina Croon Song (Gaul), Vere Languages (Lotti), Adoramus Te (Roselli), Duo Seraphim (Vittoria), In Monte Oliveti (Croce), O Bone Jesu (Palestrina), Virgo Maria (van Werbecke), Ave, Maria (Arcadelt), O Salutaris Hostia (la Rue), Dearest Lord Jesus (Bach), Spanish Easter Carol of the Lambs (folk melody, arr. by Harvey Gaul), Spanish Easter Procession (folk motive, arr. by Harvey Gaul), Christ the Lord is Risen Again (Hosmer), He Is Risen (Manney), Behold the Dawn (Matthews), Jesus Victorious (Matthews), The Conqueror (Baumgartner), Christ Our Passover (Nevin), Ten Traditional Carols for Easter, and Glee Club Book for Girls (Glenn).

REVIEWS

(Carl Fischer, Inc., New York)

Blue Dusk, for violin and piano, by Emerson Whithorne.—Mr. Whithorne is one of the most gifted and also technically one of the best equipped of American composers. He has ideas that are strikingly original, all his own, and not easily associated with the idiom of any other composer. His music is not easy to classify and cannot be said to belong to any of the recognized "schools." This violin composition is a worthy example of Whithorne's style. The theme of it is one of the most curious things imaginable, and it is developed in an extraordinarily brilliant manner, with an accompaniment that is bewildering in its variety of harmony, mood and rhythm. Such music is utterly impossible to describe. To say that it is chromatic means nothing, and to say that it is original may mean too much, for some of the insincere modernists have succeeded in attaining originality without writing worth-while music. Whithorne's music is most decidedly worth-while, and this piece is so constructed that it will certainly interest violinists. Some of the passages are extraordinarily brilliant and forceful.

(Carl Fischer, Inc., New York)

Three songs: So Beautiful You Are, Sanctuary, Things, by George Bagby.—Bagby is associated with Romill in the composition of Broadway successes, but also writes music of a more serious nature. These songs are well constructed, with proper consideration of the rhythmic values of the words as well as their meaning and sentiment. The composer has real musical invention and is never at a loss for an idea. His harmony is rich and chromatic and the accompaniments well arranged for the piano so as to give the support for the voice without excessive sonority. The songs here reviewed are not all of the same type. Sanctuary is perhaps justly defined as a ballad. The phrase lengths are uniform, as is usual in melody of this sort. So Beautiful You Are is characterized by frequent time changes, and much of the melodic line is in the nature of expressive, accompanied recitative. There is also in this song some interesting enharmonic modulation. Things, the one of these three songs which has the most curious words—they are by Dorothy Dow,—is also the most original in its construction. There is an extraordinary freedom of rhythm and very unusual variety in the structure, not only of the melody but also of the accompaniment.

(J. Fischer & Bro., New York)

Cantilena e Musetta for organ, by Mauro-Cottone.—For those who like modern music developed along classic lines, which sounds like a contradiction but is not, this piece by Mauro-Cottone will be found a welcome addition to their repertory. The composer takes tunes of the nineteenth century sort and develops them with remarkable harmony and enharmonic modulations in an interesting manner, with counterpoint of a more or less traditional sort woven in.

RECENT VIOLIN PUBLICATIONS

(Boston Music Company)

Five Rhythmic Pieces on the Open Strings, by Helen Dallam. With musically interesting piano part, a fine example of this type of teaching material.

(Hinds, Hayden & Eldridge)

Twenty-four First Position Studies for the Violin, by Alberto Bachmann. Presenting delightful, original compositions in the classic dance forms, each number intended for some definitely stated technical purpose.

(Oberlin Music Company)

Carnival, a Suite for Violin Classes by Don Morrison. Suited for public performance, a pleasing composition.

RECENT MUSIC LITERATURE PUBLICATIONS

(Oxford University Press)

The Musical Pilgrim, edited by Dr. Somervell. For the purpose "to provide students and concert goers with reliable guides to the classics of a more solid and far-reaching kind than the usual annotated programs." This aim is admirably achieved.

(Oliver Ditson Company, Boston)

Project Lessons in Orchestration, by Arthur Heacox. A practical, comprehensive, skillful and musicianly work.

History of Public School Music in the United States, by Edward Bailey Birge. The only one of its kind, it is believed, and a scholarly and indispensable book for the music supervisor.

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Foreign News in Brief

THE MONDSEE SUMMER SCHOOL OF MUSIC

VIENNA.—Wilhelm Kienzl, composer, and one of the initiators of the Salzammergut Music School to be held in Mondsee each summer, has issued the first details of the enterprise. Mr. Washburn, American Ambassador in Vienna, also Leopold Stokowski, Rudolf Ganz, Joseph Lhevinne and Modest Altschuler are mentioned as members of the board, which also includes Kienzl, Josef Marx, Franz Schmidt and Max Springer. The faculty is said to comprise Otakar Sevcik, Erich W. Korngold, Gaspar Cassado, Dr. Lothar Wallerstein, Dr. Theo Lierhammer and many other prominent Viennese musicians. The plans and their realization seem rather hazy at present, but, according to Kienzl, it is hoped to put the school into effect this summer. P. B.

KASZOWSKA TO HAVE MASTER CLASS AT LONDON

VIENNA.—Felicie Kaszowska, dramatic soprano famous both in Germany and America, where she sang at the Metropolitan, has temporarily moved to London to hold a master class of singing and coaching during June and July. Madame Kaszowska's beautiful Vienna studio is the gathering place for many operatic stars, Lotte Lehmann, Maria Olszewska, Maria Nemeth and numerous important members of the Vienna Opera counting among Madame Kaszowska's pupils. Following her London season Kaszowska will return to Vienna to resume her large class here. P. B.

VIENNA'S ORCHESTRAL SITUATION REORGANIZED

VIENNA.—The coming season will see a complete rearrangement of some of the important orchestral societies. The Konzertverein has enlisted, for its choral concerts, the assistance of Bruno Walter and Fritz Busch, in addition to its present conductor, Paul von Klenau, who will now divide his time between Vienna and Copenhagen. Leopold Reichwein is to retain the orchestral concerts of the society. The Tonkünstler society will be completely reorganized; Bruno Walter and Hermann Abendroth (from Cologne) will direct the majority of the concerts, and it is hoped to have Weingartner, Klemperer and Nikolai Malko from Leningrad for the balance of the season. P. B.

RICHARD MAYR HONORED BY VIENNA PHILHARMONIC

VIENNA.—Richard Mayr, Austrian bass, now of the Metropolitan Opera, was the recipient of a rare distinction at the last Philharmonic concert, which was devoted to Beethoven's Ninth, under Furtwängler. He was presented by the Philharmonic Orchestra with the Ring of Honor which this orchestra bestows annually on such of its members who have done valuable service for the famous orchestra. Mayr, who has sung the bass role of the Ninth with the Philharmonic for twenty-five years in succession, is the first singer and non-member of the orchestra to receive the ring. P. B.

FRANCES NASH INTRODUCES SEGOVIA TO BRUSSELS

BRUSSELS.—The military attaché of the American Embassy, and Mrs. Watson (who is well known in American musical circles as Frances Nash) recently gave an extremely successful musical soiree at the Residence Theatre, which was decorated for the occasion with great originality and exquisite taste.

The hosts, whose habitual courtesy towards their guests has proved to be inexhaustible, had the happy idea of procuring for this delightful occasion the services of the celebrated Spanish guitarist, Segovia. In a program containing compositions by Bach, Giuliani, Sor, Turina, Granados and Albeniz, this revival of the guitar won the unanimous and demonstrative acclamations of a surprised and delighted audience.

The artist, who came fresh from his American successes, was, previous to this entertainment, scarcely known here. In introducing him to a strata of society outside the usual musical circles Major and Mrs. Watson have rendered musical art a signal service. A. G.

FRANZ LEHAR TO CONDUCT IN NEW YORK

BERLIN.—According to a Berlin paper, the Shuberts are negotiating with Franz Lehar to conduct the premiere of his operetta, Friederike, in New York next autumn. The work is to be produced in German with Käthe Dorsch and Richard Tauber, Germany's finest lyric tenor, in the title roles. T.

LOUIS GRUENBERG'S NEW OPERETTA

VIENNA.—Tommy is the title of a new semi-American operetta. It is by a Viennese librettist, with music by George Edwards, composer of the opera entitled Lady X, which was successful in Vienna. George Edwards is none other than the American composer, Louis Gruenberg, composer of the Daniel Jazz. Another operetta by an "unknown" author is The Queen's Favorite, said to be the work of a professor of the Vienna State Academy of Music, who hides his name for professional reasons. Robert Katscher, Viennese composer of many song hits, has completed an operetta entitled The Blue Express. P.

A HUNGARIAN SALZBURG

BUDAPEST.—The city of Szegeden, in Hungary, announces its intention of inaugurating annual summer festivals of mystery plays and concerts on the Salzburg model. It is hoped to hold the first festival this coming summer. B.

HELEN MORRIS SINGS IN ROME

ROME.—Helen S. Morris, American soprano, gave a very successful concert at Sala Sgambati on April 18, displaying a sympathetic, well trained voice of considerable volume. D. P.

ADOLF WALLNÖFER SEVENTY-FIVE YEARS OLD

MUNICH.—Adolf Wallnöfer, quondam bass singer and later a famous Wagnerian tenor, has celebrated his seventy-fifth birthday here. Wallnöfer was the first to sing the role of Tristan at the Metropolitan Opera House in New York. He was one of the singers chosen to collaborate in the concert in connection with the laying of the foundation stone for the Bayreuth Festival Theatre, in 1872, and was among the founders of the historical Academic Wagner Society in Vienna. He was also the first to give an entire Brahms recital (1880) in the Austrian capital. Wallnöfer's record includes 500 concerts and 3500 operatic appearances, among

(Continuing on page 43)

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Springfield, Mass., Gives Its Twenty-seventh Music Festival

Concerts Marked by Work of Noted Soloists

SPRINGFIELD, MASS.—This city celebrated its twenty-seventh music festival on May 17 and 18. A significant feature for the people of Springfield was the fact that the chorus of 350 voices and the orchestra were products of the city.

The opening concert was notable for the first performance in Springfield of Henry Hadley's beautiful oratorio, *The New Earth*, given by the chorus under John J. Bishop; the Springfield Symphony Orchestra, Arthur H. Turner, conductor, and the following soloists: Jeannette Vreeland, soprano; Nevada Van der Veer, contralto; Judson House, tenor, and Donald Pirnie, baritone. The work of chorus and orchestra was highly effective, as was also the singing of the various artists, each of whom, in addition to their part in the oratorio, also gave solo numbers. Miss Vreeland's voice was heard to splendid advantage in the important soprano part in the Hadley work, being admirably suited to the music, while in her aria, the Jewel Song from *Faust*, she charmed her audience by the sheer beauty and brilliance of her voice. The richness and intensity inherent in Miss Van der Veer's voice were further enhanced by the clarity of her English diction. Her miscellaneous group, which included numbers by Rachmaninoff, Cyril Scott and, by request, *My Heart at Thy Sweet Voice*, from Samson and Delilah, were a source of keen delight to her listeners. Both Mr. House and Mr. Pirnie also revealed themselves as possessing fine voices of clear, beautiful quality.

The second concert, on Saturday afternoon, was participated in by 1,700 public school children, with glee clubs and orchestra, and assisted by Marie Healy, soprano, as soloist, while the final concert, that evening, again brought to the foreground distinguished soloists—Gina Pinnera, soprano, and Richard Crooks, tenor, who were heard in individual numbers as well as works with male chorus, composed of the Orpheus Club and MacDowell Male Choir, and the Springfield Symphony Orchestra. The great dramatic richness and fullness of Miss Pinnera's voice were clearly apparent in her *Casta Diva* aria from *Norma* and again in Bruennhilde's *War Cry* from *Die Walküre*, while the vital beauty of her singing made of her miscellaneous numbers a joy to the audience. Lovely quality of tone and charm of manner, always distinguishing features of Mr. Crooks' singing, were evident in this popular tenor's interpretation of the Prize Song from *Die Meistersinger*. In a group of English songs he revealed the fine, delicate points of the music, while in direct contrast was the Hymn to the Madonna by Kremer, which Mr. Crooks sang with the chorus, to organ and harp accompaniment, and in which he brought out the full power of his voice and his splendid control of it.

Willard Sektberg acted as accompanist for both Miss Pinnera and Mr. Crooks in their solo numbers, and as such deserves his share of general commendation for his effective and careful playing.

Chicago Teacher to Take Class to Europe in September

Study and coaching in Italy and Germany are the objectives of a seven and one-half months' trip on which Ellen Kinsman Mann, noted Chicago voice teacher, will take members of her class next September.

The project of a European study and travel class under this splendid musician, with a season of musical contacts and opportunity to coach under some of the famous musicians of the day, has aroused general interest and Mrs. Mann reports that the class, which she limits to ten singers, is approximately complete. This is the second trip of the kind which Mrs. Mann has made. The success of the class she took to Europe in 1924-25 was one of the outstanding accomplishments of the Chicago teaching season.

Florence, Italy, will be the headquarters of the class for a period of ten to twelve weeks. During that time, as during twenty weeks of the tour, the class members will have three private and one class lesson weekly with Mrs. Mann, daily lessons in Italian, and piano lessons, if desired.

Coaching lessons will be arranged with the leading musicians and operatic coaches in Italy, to gain authentic interpretations of repertory, so essential to the successful singer. Concerts and opera, tours of the galleries and visits to historical places also occupy an important place in the schedule, for Mrs. Mann emphasizes the cultural value of the trip as well as the musical.

From Florence the class will travel, about the middle of December, to Germany, probably to Berlin, where a similar routine of study, coaching, concert-going and sight-seeing will be followed, the study of authentic interpretations of German lieder being sought, from the leading German vocal coaches.

The Italian Lloyd-Sabaudo liner, *Conte Grande*, sailing September 15 from New York, lands the party at Naples after a nine day trip, four of which are on the Mediterranean. After three days in Naples, a week in Rome and a four-day auto trip from Rome to Florence, headquarters will be established at one of the best "pensions" in the city. The trip through Germany in December includes stops for sight-seeing at Innsbruck, Munich, Nuremberg, Bayreuth and Dresden. Other places will also be visited.

In going from Berlin to Paris, toward the end of the trip, stops will be made at Cologne and Coblenz on a trip by steamer up the Rhine. A week each will be spent in Paris and London for sight-seeing and shopping and the return trip made in April by a Cunarder from Southampton.

Mrs. Mann feels that a trip of this kind, with its broadening influences and musical contacts, and the opportunity to secure authentic interpretations of repertory from the famous musicians of Europe, constitutes a most valuable part of a singer's education.

She is taking with her a number of vocalists who are well known in musical circles of Chicago, as well as some of less experience, and will receive additional applications until June 15, at her Chicago studio.

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Richard Copley announces that Josef Hofmann will be under his management after June 1.

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Beatrice Belkin Succeeds in Kansas

Beatrice Belkin, young coloratura soprano, has returned from a concert at the Music Festival of the University of Kansas, where she achieved an outstanding success and was greeted with the greatest possible enthusiasm by the local critics.

The Kansas City Times of May 3 said: "The voice of Beatrice Belkin, who has thrilled thousands over the radio as she sang for Roxy and his gang of New York, renewed



BEATRICE BELKIN

its place in the hearts of her home people here as the former Lawrence girl sang in recital tonight at the University of Kansas auditorium. The young coloratura soprano gave a performance tonight that awakened even her most ardent admirers to the great strides she has made in her art and revealed a voice of rare beauty and marvelous flexibility. Miss Belkin possesses a voice of great volume and range."

The Lawrence Daily Journal-World commented: "Beatrice Belkin won an enthusiastic ovation from an appreciative audience that was thrilled with the clear, smooth, bell-like quality of her voice and the ease with which she met and disposed of the most difficult assignments. . . . The artist reached the highest registers with the fullness and clarity of tone found only in true coloratura of great ability. Perhaps the most popular number given was the Liebling arrangement of the Strauss Blue Danube. This selection, difficult at best in the vocal field, was given an exquisite and spirited interpretation by Miss Belkin, who met every demand of the piece with an ease and grace that contributed much to its beauty."

The University Daily Kansan stated: "Miss Belkin's work was characterized by trills and staccato, perfect pitch, and she displayed a voice of rare range in reaching E flat.

Benedict's Carnival of Venice demonstrated perfect pitch coupled with extensive use of trills and staccato.

Foreign News In Brief

(Continued from page 41)

them 1500 in Wagnerian roles. He has composed no less than 400 songs, which enjoyed considerable popularity in their day, and also much instrumental music, several operas, and three oratorios.

BRATISLAVA HEARS AMERICAN MUSIC AND CONDUCTOR

BRATISLAVA (PRESSBURG), CZECHOSLOVAKIA.—A recent concert of the Bratislava Symphony Orchestra was conducted by Manohar Leide-Tedesco, Italian-American conductor. The program, composed chiefly of Italian music, contained an American novelty: James P. Dunn's Overture on Negro Themes, published by the firm of J. Fischer, New York, and played here for the first time in Europe. Both the work and conductor had great success.

CHICAGO CIVIC OPERA TO VISIT PARIS?

PARIS.—Rumors are abroad that the Chicago Civic Opera Company is to visit Paris—in fact, that it is to appear at the Theatre des Champs-Elysees. There are further rumors that four American Mæcenases have put up \$40,000 for this undertaking. Names of singers have not yet been mentioned, but it is confidently expected that Mary Garden will be of the party, and it is even said that she will appear as a Wagnerian heroine.

AMERICAN SUMMER SCHOOL OF MODERN MUSIC FOR FRANCE

PARIS.—What is perhaps the first American summer school in Europe devoted exclusively to modern music in all its branches is to open at Chatenay-Malabry ((Seine) on July 1, to last for six weeks. The promoter of the idea is Katherine Ruth Heyman, American pianist, writer, lecturer and Scriabin authority. Collaborating with her are Ivan Wischnegradsky and Nicholas Obouhov, apostle of quarter-tone music. The courses comprise Piano Study in the Modern Idiom, Quarter Tone Piano Technique and The New Quarter Tone Harmony—three branches never before taught.

MANSKOPF'S MUSEUM PRESENTED TO CITY OF FRANKFURT

BERLIN.—The legatees of the late Franz Nicolas Manskopf, founder and owner of the Frankfurt Musical History Museum and the attached Richard Strauss Museum, have declared their willingness to present the two collections to the city of Frankfurt if the municipality will acquire the house at No. 54, Untermainkai, in which they are displayed. This will undoubtedly be done, and the museums, which, though private, have long been famous among music lovers, will thus be secured for Frankfurt.



MYRA DORRANCE, soprano, who will be heard as soloist with the People's Chorus of New York at their concert at Town Hall, on June 6.

VIENNA GETS NEW "MUSICAL PARK"

VIENNA.—A new and beautiful park has just been opened here on the grounds of the old Döbling cemetery. It has been named Strauss-Lanner Park and is dedicated to the memory of those two famous composers of Viennese waltzes.

NEW ROYALTY REGULATIONS FOR CENTRAL EUROPE

VIENNA.—A congress of authors, publishers and theatrical producers has just ended in Vienna. Among the important questions dealt with is a new adjustment of the royalty regulations. The general rate of 10 per cent will be dropped and a new sliding scale will be adopted. The royalties will henceforth run from 8 to 11 per cent, according to the importance of the composers. It is hoped that managers will thus be induced to produce more works by less widely known musicians.

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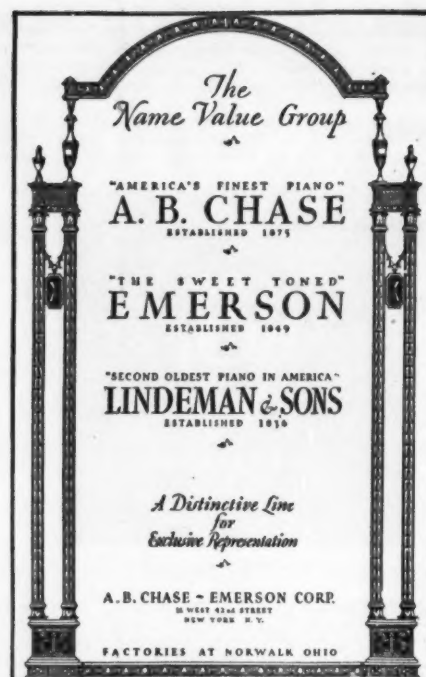
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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

The Manager's Part in the Regeneration of the Piano Business—Scientific Application of Efficiency Methods Important—Some Simple Ways of Determining Where the Profits Are Made

During these days of effort toward profit-making, the life of a manager is not a happy one.

There are letters coming from the home office with complaints that this or last month is not keeping up with the overhead. Complaints as to growing costs of selling, instead of a lowering of this important item. Mutterings as to what will be done unless there be a complete reconstruction as regards the organization. The manager swears, or does not read the letters until the day after, or the day after that.

Without steadying his mind, gathering his figures, bringing to bear his figures with those that probably are given by the letters from the home office, there is generated a mutinous trend of mind that is turned upon those under him, and the whole store organization becomes torpid, with a tendency to talk about what competitors are doing, and as the competitors are doing the same thing, the whole business pertaining to the town and each other is stupid with anxiety and worry.

Worry a Waste

To worry in business is a losing proposition, for no man can do well who is not interested in his work. The manager does not seem to feel that it is his work to bring the organization to a more hopeful state of minds, and here we find about half of the reason why musical instruments are not being sold as they can be sold under rightful management and the care of expenses; the endeavor to a greater turnover. Therefore the lot of a manager is anything but that restful feeling that business should engender in those who are in business, whether as proprietor or manager or employee.

If a determination is made that this year shall surpass last year, there must be an effort made to bring that about. Generally the manager will believe this records in the selling of more goods. He does not seem to endeavor to make profits his goal—it always is that of selling. He does not strive to make a profit on his sales even though they run lower than the year before. He can not understand that if he sells less and makes a better profit he is making himself a real manager, and that man is not getting the true spirit for which he is hired.

Suppose he figures what his costs of selling for last year were. Let us suppose this is 30 per cent for last year. Let him examine this item and then let him take up what it has cost him so far this year. Then let him study how much gross his selling totals as compared for the same months of last year.

He may find that he is running lower as to gross sales, and that his selling expenses are higher. That is not going to get him anywhere. Let him analyze his personnel as to his organization. Let him take each individual and size that individual up. If he is not doing as well as he should, there is no excuse for his retaining one who is not holding to a profit making result. If his results last year were along the same order, then it is reasonable to suppose that the individual is not worth keeping on the pay roll. He may sell so much, but if he can not create and add to the profits, then that individual is a leak that must be stopped. If the position can not be filled, then it is better that the loss of sales can be made up by others that are left, for that cost is eliminated and that means a saving. This would weed out the unproductive help.

Drop the Profit-Losers

Such a scrutiny should extend from the porters up. But how can one find whether the porters are earning a profit? They are helping on the profit making by the amount of work they do. It may

be that one porter or mover less will do the same amount of work. One less stenographer means just that much less expense provided the lessening of the number does not create a weakness that will spell loss.

Fine distinction must be made in such moves, yet it is possible to achieve savings without interrupting the workings of the selling or the collecting. Care should be taken not to interfere with the workings of the collection department. That is arrived at by comparing the percentage in collections this year with the same months of last year. There is no excuse for past due during these days of plenty currency in circulation. But the manager must be alert to a lessening of collections for one week, and make each week compare with that of the same week last year. If there is reduction of a small percentage, then there must be something wrong. Is that too indefinite? Not that the home office cares. It is a question of getting in the money, for that is what keeps the wheels going around.

Make Each Unit Pay

Suppose there are several departments in a house with a manager that has a tendency to blame others for his lack of profits. Let him turn to each unit of the business and enter into a drastic inventory of the whole department. He can turn that into a non-losing impediment if he will but bring the expenses within bounds, and if one department only breaks even he is not meeting with defeat! but he does not want to seek solace by thinking that another department will make up for what is lacking in what the department he is studying is not doing.

All this but an inventory that will reach into each division of any store, each item must be considered. If there is doing a business of, say \$200,000 per year, the manager must not allow that to represent more than \$100,000 upon the books. That may seem impossible, probably, but it can be done if the effort is made to gather in the cash. It is not impossible to get in 50 per cent of the business done, and upon a basis of a \$200,000 per year of sales, there can be a nice profit made if only there is the same effort made to arrive at the 30 per cent cost of doing business.

There is the problem of the trade-in, if in the piano business. It applies to the radio also, and if any phonographs are being sold, then that applies also. To charge off a lot of such trade-ins imperils the profit figure, and here must be carried that close investigation as to what is being done in that direction. The charge of accounts can be turned into a profit of 100 per cent, if only the right efforts are made to dispose of them for cash. It can be done—in fact, it is being done.

Then comes the question of inventory. One big store maintains that a house doing anything like \$200,000 per year can carry on with an inventory of \$10,000. The manager who is running above that is not taking care of his orders as he should. The inventory is dangerous if it runs above what any business should carry in stock. Some will demur that this is too low to carry on right. Is it necessary to carry five units to sell one unit? The fear that these might all be sold when a customer comes in is the fault of the manager if he does not protect any such loss by careful ordering. The manager must know the time limits as to delivery in the ordering. His cost is no more if there be proper care taken in this direction.

Collect Now!

Here again comes in that question of getting the money in. Bills must be paid for goods purchased, and if there is a lot of stock that does not sell quickly, the manager must remember that the time

of paying comes just as quick to him as it does to those who are paying on the instalment plan. There must be observed the same active interest in this as does those bought from.

No manager can make a success by piling up instalment paper and draw upon the home office to pay bills of the inventory, any more than he can by drawing for money to pay the employees.

Each item saved, however, must bear close investigation, for there may be savings made that carry with it a loss, and if that be the case the manager becomes a mismanager.

It is not an easy job, but it can be done. If the manager is working on right lines as to his compensation he should be paid a drawing salary that will protect his living costs, and that with a percentage of the earnings of the house he is in charge of will bring him big recompense or loss. This will create in him a desire to make a profit, a large profit, and he will work for his own protection against a loss, in so doing will prove his ability.

The manager who believes this year of 1929 will not be a good year, is betting against himself. He must make up his mind that he will create a good year out of it even though he does not sell as much as he did last year. He may have a lot of charged-off units that he can turn into velvet, which is but an addition to his own profits.

It is said that one branch house in the piano and musical instrument business turned a loss of \$2,000 for the preceding year into a profit of \$28,000 the next year by cutting expenses, replacing losing salesmen with winning salesmen, replacing dumb bells in this or that department and placing therein employees who could think.

Think Success!

Let those managers who are complaining that it is the times, or what not that makes business bad turn his thoughts to all that is herewith said, which is but a moiety of what can be said along these lines: make up his mind he is going to be a real manager and not a despondent failure, and he will succeed, receive his bonus at the end of the year when he shows a profit, and he soon will be headed to go on his own in a few years if he does not invest his money in the house he is working for.

It can be done. We are not hearing so much complaint now, but no house can exist long unless there be determination as to the arriving at a turn-over through clever management that will carry with it the close covering of expense and inventory, with a collection department that functions as it should. If the collections can not be made, then there is bad selling to start with.

If musical instruments can not be placed in good hands that will pay promptly, then there is something wrong, and the manager wants to find just where he stands in every item of expense. It is not hard work if he likes the business. If he thinks within himself that the business is such he does not want his boy to go into it, then is he laboring, instead of working. It is not hard work for any man to strive for an objective. If he make himself think he is in "bad luck" because he is a manager he is not worth anything. Probably his house is working along the lines he is expected to work according to his help, and may be asked for his resignation, if the house be polite, but if not polite there may be a rough discharge with one or two months pay that he will resent.

Money Talks!

To arrive at success in business each man must be just to himself. He can be that if he works for the best interests of the house that employs him. There are some houses that do not try to imbue their managers to the end that they must make a lot of money for themselves, for the reason they do not work the bonus plan on a percentage of profits. No man is working for himself if he is not working along such lines, for it is not always the man who demands a big salary that can make any money for his house, and that spells defeat for both parties involved, the employer and the employee. Under the bonus plan the manager is a partner in the profits. Be a partner and not one of the hands.

WILLIAM GEPPERT.

Piano and Musical Instrument Section

The New Era in Piano Selling— A Practical Promotion Plan

For the past few weeks a number of articles dealing with the past history and achievements of the National Bureau for the Advancement of Music have been printed serially in the *MUSICAL COURIER*. Many have wondered why at this time it was necessary to delve into past history. Some of the critics have been kindly disposed, but others all to evidently thought there were problems of more immediate moment to which the editorial energies of this paper could be devoted.

The first purpose in tracing so carefully the early struggles of the National Bureau for the Advancement, and its director C. M. Tremaine, was to impress again upon the trade its tremendous vitality and unflinching purpose. With the limited funds at its disposal the N. B. A. M. has accomplished more good for the piano industry and trade at large than any other organization.

The Purpose

C. M. Tremaine and his Bureau have been for years in the peculiar position of being appreciated without in the slightest degree being understood. Everyone was willing to concede that propaganda for music was a general benefit. So much was obvious and the acknowledgment was a mere formality. However, so far as finding out and appreciating the means whereby this general result was achieved, did not meet with general interest. The trade felt, apparently, that in contributing money to support the Bureau that its duty thereby was fulfilled.

It is a sad fact to report that whatever has been accomplished by the National Bureau for the Advancement of Music has been done with a minimum of personal support from piano men. This applies especially to the dealers, the men in the field where the work was being formulated. It is a commentary on the spirit of the trade that dealer support of musical enterprises in their own immediate territories was at best lukewarm.

The New Utility of the Bureau

Today, however, there is a remarkable change in the status of the National Bureau for the Advancement of Music. It is by far the most important and influential body operating nationally in the behalf of music and the music trade. The "brain children" of C. M. Tremaine have grown to maturity and their future is assured through other agencies which have learned to appreciate their value. Music Week is a national enterprise; the piano, orchestra and band contests for school children are increasing year by year; the music memory contests are already a national institution; music is invading industry; scholastic and collegiate credit for music study is already a recognized factor in education; the lovely custom of outdoor carolling is being revived; and most important perhaps of all, such mighty organizations as the National Federation of Music Clubs, the Music Supervisors' National Conference, The National Association of Women's Clubs, and scores of fraternal and social organizations are working harmoniously for the advancement of music appreciation and personal participation in the making of music.

In most of these enterprises the National Bureau has withdrawn as an actual managing body to a post as expert advisor and counselor. Much of its efforts today is devoted to finding new methods of stimulating interest in music and then finding some organization to foster it as a civic or community enterprise. Thus it has come to a more efficient use of the funds at its disposal, for many of these enterprises are self supporting. With the splendid contacts which the National Bureau has established this is usually a routine matter.

It has been deemed necessary to retrace this early history of the N. B. A. M. for the purpose of making clear the fact that all of the splendid successes of this organization had their roots in these early days. It is almost incredible to visualize the present situation which has grown out of nothing. It is not necessary to print the more recent history of the National Bureau. The white light of publicity beating upon the organizer and director, the Bureau itself and its work has made evident its position. It is sufficient to state that only during the past five years have the real accomplishments of the Bureau been shown in their true light.

The great step forward demonstrated last year when the music Supervisors' National Conference adopted the manual for uniform training of group classes in music represented the fruition of years of toil, dating back to when C. M. Tremaine made his first timid advances to that body on the subject of music training as a part of the educational systems.

The New Status

The time has come when the music industry must recognize the changed status of the National Bureau for the Advancement of Music, and to utilize to the full the great possibilities offered through its organization. Here is the important point:

The National Bureau for the Advancement of Music is now in a position to do direct promotional work for the piano, and for all other types and classes of musical instruments. Furthermore, it can do this in a way that will by no means endanger its present position as an altruistic propagandist for music for its own sake.

This must not be taken to mean that the National Bureau wishes to assume a commercial character. It means merely that through the vast amount of information which it has gathered through the years of its existence, the splendid internal organization which has been developed, and the nation wide contacts which it has established with musical organizations, school supervisors, municipal authorities, newspapers, and individuals interested in musical advance, it can select the direct channels where publicity can be converted into sales.

The exact method whereby this can be realized must for the present remain a secret. It may be taken for granted, however, that there is no thought of personal glory either for the National Bureau or its personnel. It is a matter of efficient direction, of utilizing a machine which has been carefully built and fully tested. The National Bureau today can be made into a clearing house of trade information that in turn will lead to a regeneration in piano selling.

Whether utilizing the Bureau to its full advantage will be a matter of association or individual action, is a matter that must be left to the trade for decision. Let piano men keep in mind, however, that in no instance in the history of the piano business have they ever received such marvelous returns on the basis of invested money, as in the work of the National Bureau for the Advancement of Music.

Write to C. M. Tremaine at the National Bureau for the Advancement of Music, asking for information.

A Rallying Point

Perhaps this is revealing Mr. Tremaine's plans a bit prematurely, but one of the traditions of the *MUSICAL COURIER* is to print the news when it is news. And certainly, if Mr. Tremaine with his habitual modesty declines to put himself in the light of pushing himself forward, this will act as a gentle shove in bringing him into the limelight.

The greatest evil in the piano business has been waste. Waste in every department of the business, extending through to the most conspicuous of all, that of joint national propaganda. There are few cases on record where cooperation between manufacturer and dealer has been so weak as in the piano business. It has existed largely because there was no central rallying point. The Chamber of Commerce is not to blame for this, for its own operations have been hampered to a great degree by this same lack of cooperation. But, the situation being as it is does not excuse the lack of effort to remedy it.

Today a great opportunity is offered to piano men, to effect a real cohesion and unity, and to rally in the common cause of music. At last a rallying point for direct national propaganda is offered through the National Bureau for the Advancement of Music. There is no more vital subject for discussion at the coming convention than this.

Radio Improvements

Many promises are being made as to the wonderful improvements in the radio that will be exhibited

in the coming meeting in Chicago. This all seems directed toward the instruments, but nothing said about improvements in broadcasting. Probably the broadcasting stations are doing all that is possible in this direction, but there is one thing that seems to stand still or heading toward a more disastrous continuance of the unnecessarily loud talk of the announcers. ¶ It is distressing to have a beautiful rendition of a musical composition broken into by the loud mouthed talks of the men who can make or unmake a programme of music with blatant talk in the loudest of tones. One may have his radio tuned down to meet the requirements of the room in which the radio is located, with the end in view at times to lessen the disturbance of neighboring rooms or adjacent houses. The music may be all that is desired, but the loud talker will kill the real assimilation of the joy of what has been heard by a noise that is anything but musical. ¶ It would seem that a mistake is made in the selection of baritone voices for the purpose of telling listeners-in what is going on, or what has just been rendered by the musicians. All speakers are not baritones as to voices, and yet they are heard distinctly and with pleasure. But after a beautiful composition has been rendered by a real musician, to have the ear drums smashed by a yell that is entirely unnecessary is unbearable. Probably the broadcasters will say "shut them off," but how can that be done? ¶ Let the broadcasters get out and hear some of these loud, blatant talkers kill all the effects of good music by yells that would not be attempted in any home. Let the stations remember that the radios are tuned in to meet the dimensions and acoustics of a room in a home. Let the announcers talk in natural tones. A few tests will prove what is said herewith.

"At the Baldwin"

The statement that "At the Baldwin" would be carried on for a much longer time, but with a change as to time within the next week or so, should be of comfort to piano men who find that the high grade piano is the basis of business these days. It has been told how in the old days pianos were carried into the homes of the people to display tonal qualities, but never were high grade pianos of artistic tone values like the Baldwin thus displayed. ¶ It was not deemed by piano men and musicians of a quarter century ago that to do this with the high grade pianos was a disgrace to the piano, for if any one wanted to hear the tones of an artistic piano they would be interested enough to go into the ware-rooms where the high grade pianos were sold and study tone in that way. ¶ It was left to the Baldwin, however, to take advantage of the radio to place the Baldwin "on trial" in the homes of the people, millions of people, and that once a week. ¶ Much has been said in this paper about the many difficulties the concert grand piano had to face upon the concert platform, and it was accepted that in the placing of the Baldwin piano tone in the homes of the people there must be met greater difficulties, such as static, weather conditions, cheap radios, etc., that multiply as one digs into the radio situation of today. ¶ It was not expected that the Baldwin could be heard through a radio with the same artistic tone reproduction from the studios of the broadcasting stations, yet it was believed that the Baldwin tone was of that beautiful character that would compare to the voices that go well over the air, the violin, the cello, the pipe organ, all to be taken into consideration. ¶ That the pianos of the day had to be selected for broadcasting with the same consideration as that in the selection of voices or instruments was soon discovered. There was found that the Baldwin tone carried over the air with a purity, receiving sets considered, to a degree that was unapproachable. So the Baldwin time was accepted with eagerness by the people all over the country. ¶ Millions have listened-in every Sunday night for weeks, and the piano has made an even greater triumph over the air that can be possible through the medium of the concert auditoriums with their limited number of "listeners-in." ¶ To piano men the almost revolutionary departure from the concert platform to the air, with no diminution as to the concert appearances of the Baldwin, has been the cause of much discussion. It was a bold stroke in music. It meant an attempt to keep pace with the advancements of the day, and to say that it has proven a great success is to say what all listeners-in know. ¶ That the carrying on of the concerts as of old, giving the Baldwin opportunity to speak to the limited audiences, and then allowing these same listeners-in at the concerts upon the concert stage of comparisons as to tonal qualities through the radio, means that the old-fashioned way of placing a piano "on trial in the home" is being enacted every Sunday. ¶ This brings to mind the discomfort of a piano man who did not be-

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lieve the "At the Baldwin" was of any use. His stenographer asked him one day, "Why don't we have the Baldwin?" This aroused the dealer to bark the question, "What do you know about the Baldwin," with a reply that was soothing to the mind of the dealer with a prejudice. "I hear it every week, and I think it has a better tone than the ——" this blank being the name of the leader the piano man carried. ¶ Up to the present writing it is not told whether the innocent stenographer lost her job or not, but it "listens like it," as the old story relates about the brass band. "At the Baldwin" is a success. That beautiful Baldwin tone now is heard by millions in the homes where pianos are or should be.

Accordions

In the next issue of this paper there will be an article upon that little known instrument, the accordion. For long has this musical instrument been accorded a place along with the banjo, the harmonica, and other instruments that delight those who play them, to say nothing of the millions who love to hear them. The radio is making the people more and more acquainted with the accordion, but the musical values of the instrument are confined to the playing of a few, very few, it might be said. ¶ Yet there is a love for the accordion that takes its place when given full latitude through the manipulations of those who have become what we might term artists, and while the playing of the instrument is confined to a very few at this time, there is no question but that there will be an increased demand for this kind of music as the radio arouses a desire for it. Piano dealers should be interested in what is said in this article, for there is shown a way to get business, and that is what all are in the music business for. When one goes over the many different kinds of musical instruments, and then studies how little piano men know what the profit possibilities are in the selling of them, it seems almost incredible to understand the blunt obtuseness of men who should be well acquainted with what is presented in the handling of these, what are regarded as small-priced articles, beneath the dignity of a piano dealer to consider. ¶ Musical instruments, it seems, are classed along with sheet music by most piano dealers, yet there have been fortunes made in the sheet music business. The trouble with many men is that they become so inflated in considering piano values as represented in sales, that they look with contempt upon anything that sells for less. Fortunes, however, have been made with five cent articles. It is all in the knowing how. Let the piano dealers read what is said about the accordion, and then study the selling of them.

Working for the Future

Frederick Philip Stieff writes to the MUSICAL COURIER, giving a very able brief on the need for enlisting Federal support for music. He writes in part as follows: ¶ "Does the American music lover, for instance, very often stop to realize that we have no National Opera, that the Government has never done anything to encourage National Opera? Does he ever stop to think that we have no National Symphony? The responsibility for the absence of these activities does not lie solely with the Government but is equally shared by a passive public which has never had the temerity to request such cooperation from a Government, which actually contributes to but one musical institution worthy of such reference, the United States Marine Band, and that a military organization. Does the self-admitted music loving citizen realize that we have no national choral organizations, no Governmentally supported singing contests, and that the United States Government has never contributed a cent towards the individual musical education of any one of its citizens, that we have throughout the length and breadth of this country but two cities which contribute municipally towards music? I refer to Baltimore, with its municipal orchestra, and to San Francisco. Is it realized what musical accomplishment could be obtained if the States could receive some subsidy from the Government towards the organization of an Orchestra, a Symphony, Bands, or Choral Societies. It is as Mark Twain observed of the weather, 'There is a great deal of talking but no one ever does anything about it.' ¶ Now upon the eve of Governmental re-organization the time is peculiarly propitious for such a movement. A large Temple or Institute of Fine Arts at Washing-

ton, with adequate Halls of various sizes, to foster, by competition, the development of every form of vocal and instrumental composition should be afforded. Such competitions up to the present time have devolved upon civic organizations, such as the National Federation of Music Clubs, which Federation in a few years has done more towards the development of musical talent in this country than the National Government has ever done during the one hundred and fifty-three years of its existence. This movement should be taken up by every music merchant in the country if for no other reason than that of seeing his country, his State, his city, and his home benefit. The American home today needs something to bring it closer together, to make its evening more intimate, and there is no power on earth more capable of accomplishing this than that of the influence of music in the home. It is my personal opinion that there should not be a home in this country in which at least one member of the family should not play with reasonable proficiency and satisfaction some instrument whether it be a saxophone or a pipe organ."

Radio Publicity

A recent article in the daily papers had to do with the publicity pertaining to radios. The faults incidental to the cheap pianos of the past were displayed in language that made the piano of the no-tone variety a mocking scandal and it is evident that the same language is being utilized by the makers of the cheap radios that run far less than the even figure. In fact, there now is sweeping through the radio sellers much that will cause the high grade radios to wonder what language they can use to tell what really is meant by tone. ¶ Radios for less than the \$25 mark are advertised and described as are the high priced instruments that give satisfactory results, and which can reach outlying stations without disappointment. There are cheap radios that display a dial with 100 figures marked upon them, and these figures represent, in results, the old reed organs that a Washington, N. J., manufacturer sold by mail, the stops taking in all the space above the keyboard, and only three of them answering to the request for a speaking stop. ¶ The cheap radios seem to be selling, and why not? If people read the newspapers, and they do, they must accept what is said in the advertising columns as being near truth, or as near truth as are the reading columns. The complaint the article referred to made was that the radio manufacturers were not honest in their claims in the publicity in the trade papers, and warned the manufacturers against this perversion of the truth, that it would lead to weakness that would lose the confidence of those who sold radios, and if this eventuated the public would follow in this loss of confidence. ¶ It is but the old piano game over again—the cheap pianos brought disaster to those who made them, and through this very practice of misrepresenting through utilizing the same terms that described the high grade instruments. The radio manufacturers of the cheap no-tone variety will soon find that the public will decline to buy the cheap stuff.

What About the Managers?

In the transition that now is going on in the piano business the position of manager of branch houses or chain stores is the most important in the organizing these connecting links. For many years there has existed the desire on the part of salesmen to have the title of manager. Not often has this title been correctly interpreted by the one upon whom it has been conferred. ¶ Not that the gentleman in question can sit at a mahogany desk and grace the title in proper style. Not that he feels he is expected to be at his desk to greet the employees, or not that he expects to be one of the "big" men in the civic works of the town in which he is expected to sell enough to make his title clear as an earner. Not a lot of things he can do or can not do, principally the latter, but the one thing expected of him is generally lost in the whirlwind of ambitions of those to whom has been given the honor of being manager. ¶ The principal exercise of such men, that is the majority, is that they are to do the thinking for the employees, tell them what to do. Easy? Well, that depends. Many a manager can fulfill his mission if he can only tell his employees what *not* to do. That prevents losses. But the general run of managers seems inclined to tell his people what to do, and then if there is a failure, the manager lays the fault to the one who has been

told to do this or that, the instructions are then said not to have been followed, and that brings disaster, not only as to the bad advice, but to the mental attitude of the employee who is blamed for failure.

¶ The manager will find several suggestions in an article that will appear in the next issue of this paper. There will be some facts and figures presented that will not only be of value to managers, but to those want-to-be-managers. Advice, so some say, is cheap, but the most expensive thing as to the manager is the one who believes he knows it all and instead of accepting the advice of others, whether he knows it all or not, is compelled to face losses that might be avoided. ¶ To make a profit in the music business at this time requires much. It is not so much a question of selling as it is that of saving. If the average manager, so-called, had his own money invested, he would be more careful in that direction. That is why the earnings of the manager should be based upon the earnings of the house. Read what is said about this important subject.

"Easy to Dispense With Indispensables"

The New York Tribune is syndicating the sayings of Frank Irving Fletcher, spicy and pithy paragraphs under the head "Ironies." One appeared recently that is so full of meat its meaning is carried to piano men. The paragraph is copyrighted, although what is said in this particular sentence has been said before many times, but in different words. ¶ It has to do with the man in a business that feels he is so valuable that the firm he is working for can not get along without him. Then follows the answer by Mr. Irving, by saying there is nothing easier to dispense with than the man who thinks the house can not get along without him. ¶ There are many of these kind of men in the piano and music business, and many out of it now. Indispensables are having a hard time getting positions that are not as good as those they have left, and which took from the house the great danger of failing. The slump in piano selling was not the blame of these indispensables—it was not the fault of the piano itself, so there is many a mind blank as to how it all happened and what is going to happen. ¶ There are a lot of men who work for what they get who feel they have wasted their time, that they have not been appreciated. If they are in bad financial condition that is their own fault, for if a man feels he is or was indispensable he must have been making money for his house, and if he could do that why could he not make money for himself? ¶ The line between indispensable and dispensable is about as thin as the "in" in the two words. The man with the indispensable ego is worth nothing to his house or himself. The greatest danger always is that the indispensable man will be disposed of before he proves he is so valuable he can not be discharged.

Collections

This is an old subject for this paper to take up at this time, but some figures that have been given through statements that have been handed to brokers and others interested in combinations, etc., give blush to the opinion that notwithstanding the great amount of money in circulation there is the same lax attitude toward keeping the past due down that has existed in the piano business for these many years. ¶ One house gave as an asset the gross due on its installment paper, and when asked what its past due was, said it was all collectable. That was possible, yet not within the arriving at a true valuation of the paper under consideration by the expert auditors proving up the statement provided for examination. ¶ It developed that the owners of the store offered for sale, or the being absorbed into a combination, that the past due was not regarded as anything to question. The paper was all collectable, and that was all they felt was necessary. ¶ That is the attitude of many in the instalment business, especially the piano business. Depreciation on account of the past due does not seem to enter the minds of some men who handle a lot of this kind of assets, and even though the past due runs over 50 per cent, they insist that balance due is sufficient to enter it into the assets at its gross due, without a thought about depreciation. ¶ This cleaning up in the piano business is bringing some strange things into the light of piano finances. Those who are careless in this indicate they have been fooling themselves as to what they are worth and luxuriating in the ignorance. One house acknowledges a loss for the past three years, and yet wanted a large figure for the name value. What is a name value that only creates losses? Some men have queer ideas as to statements. They make them to lead themselves to believe they are worth what they are not.

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A Ten Point Plan for Piano Prosperity

By A. I. BESSERMAN

[The following article, prepared by A. I. Besserman, advertising manager for Hardman, Peck & Co., New York, is a particularly timely contribution. Mr. Besserman is a keen student of advertising psychology as well as thoroughly informed on matters pertaining to the piano industry and trade. His statements therefore carry considerable weight as applied to the particularly vexatious situation in which the piano business finds itself. His suggestions for remedying the situation are well thought out, with the additional advantage of being thoroughly practicable. Mr. Besserman feels that there is a great force of inertia directed against the advance of the piano. This arises in part from the fact that people are being allowed to forget the piano. The piano is not being played up in the newspapers and magazines, is not receiving, in short, the public editorial support which it deserves. Also the dealers and manufacturers are not doing all they might do to keep the piano in the limelight. Mr. Besserman's ten specific suggestions deserve careful reading and consideration by every piano man in the country. They form a valuable contribution to piano literature, showing as they do a clear and workable plan whereby the entire industry and trade, working as individuals, can coordinate their efforts for the common good of all.—Ed.]

One of the reasons why the piano industry has lost ground lies in the fact that the piano has not been kept in the limelight of public attention. With all the columns devoted to music, there has been but little actual reading matter on the piano itself. The mass of newspapers' music stories have been devoted to individual artists and to the radio. The piano has been submerged in spite of the fact that the musical support of the piano was an indispensable part of most of the musical entertainment so described.

The piano business today is sorely in need of PUBLICITY. The piano industry must be placed on the basis of important news material along with such industries as the radio and automobile. There was a time when no industrial comparison was complete without some mention of the piano business. Now, with the reduced piano advertising expenditure in the daily newspapers, those organs have apparently forgotten that the piano business exists. This situation must be remedied, because it is affecting piano selling through its effect on consumer psychology. The public must be made "piano conscious."

What is needed is more stories on the piano and its place in the home. There should be pictures showing artistic interiors with the piano taking its rightful position

as one of the most important articles of home furnishing. The instruments of today deserve a place along with the finest products of other industries, and the public must be forcefully reminded of this fact through the daily press.

The tendency in the past has been to put this problem up to the national and local associations, but the men of the piano trade have a more immediate responsibility than that. Association action is necessarily limited because of the limited funds at their disposal. Also their efforts must take a general rather than a specific turn due to the multiplicity of tasks over which their energies must be divided. The piano merchant must be made to realize that it is a matter of his success or failure in business to get behind a great concerted effort for the entire trade. The manufacturers must join in, for upon their dealers' success or non-success rest their own ultimate destinies. It is not a time for petty jealousies to interfere. The trade must present a united front, with every single entity working along progressive and upbuilding lines. Each can choose his own particular path, but whatever efforts are made it should be in harmony and not in opposition to the great general movement.

I have outlined ten methods of helping to bring about this coordinated movement. They are as follows:

1—Write to every newspaper, magazine and periodical, with which you place advertising, asking them to give the industry an editorial article on the piano. A combined appeal by each dealer and manufacturer is bound to result in a great number of helpful stories.

2—Encourage the use of pictures of the piano in illustrated commercial advertising. Invite photographers, artists, and illustrators to use your showrooms at any time for the purpose of photographing any instrument on the floor as needed.

3—Get in touch with the important civic events in your community, by offering a piano for exhibition and use at any dedication or opening of any new hotel, club, theatre, hospital or school. See that music and the piano are important parts of such ceremonies.

4—Let people know that you are in the piano business, and proud to be in it. Talk piano, and the importance of the piano. Every piano manufacturer, dealer, and salesman should try to make the public "piano conscious."

5—Align yourself with the musical forces in your community. Invite all music teachers to visit your showrooms and to use your demonstration rooms. Invite pianists who wish to practise two-piano work to do so in your store. Cooperate with the music clubs in your city.

6—Cooperate with sheet music publishers in encouraging greater sales of piano sheet music.

7—Develop a slogan for pianos, such as "The Center of Home Life is the Piano."

8—Encourage the growth of music in the public schools. Write to your local school board recommending or endorsing piano study as part of the regular educational program.

9—Advertise the advantages of knowing how to play the piano, its financial returns, as a career, and the personal satisfaction and enjoyment that comes from such knowledge.

10—Cooperate with interior decorators in seeing that an artistic piano is included in their scheme of home furnishing. Make them acquainted with the many beautiful designs and models which have been developed in the piano business.

This is only a partial list of activities which would stimulate piano sales and help build a substantial future. The one important thing to remember is that something must be done, NOW, and by every one in the industry. Everyone has a part in this great program, and a personal responsibility.

Convention Plans

"Psychology of Laughter"

At the Twenty-Eighth Annual Banquet of the National Association of Music Merchants at the Drake Hotel, Chicago, Thursday evening, June 16, Charles Milton Newcomb will be the speaker of the evening and his subject will be "The Psychology of Laughter," a humorous-scientific talk which is indicated as being both entertaining and inspirational.

Mr. Newcomb calls himself "a student of human behavior." His address will deal with familiar aspects of every day life presented from the viewpoint of a trained psychologist and served with an abundance of humor. Mr. Newcomb who holds an M.A. degree has been on the lecture platform for twenty years and has appeared before leading clubs and trade associations in the United States and Canada.

"The Sunny Side of Selling"

A retail sales counsellor, a credit man, a man with a wide wholesale experience, one who is widely known throughout

the middle west for his inspirational addresses before important trade and industrial groups of men, Louis A. Crittenton, for thirty-six years connected with the music industry, adds a name of distinction and importance to the list of speakers who will be heard at the Wednesday morning session, June 5, of the National Association of Music Merchants at the convention at the Drake Hotel, Chicago. Mr. Crittenton takes for his subject "The Sunny Side of Selling," and while there is much sunshine in his talk, it does get down to very serious, cold, hard facts as well.

Jay Grinnell to Speak at Chicago Convention

Jay Grinnell, Vice-President and a Director of Grinnell Brothers, Michigan's largest music house, has been invited to represent the National Association of Music Merchants at the joint session of all interests connected with the music industries which will be held on Tuesday morning, June 4, at the Drake Hotel, Chicago, as the opening meeting of the annual convention.

Mr. Grinnell needs no introduction to the members of the music industry of this country but it may not be out of the way to mention some of the activities of this interesting member of the trade. Mr. Grinnell is a Detroit native, has been since he was twelve years of age and a Detroit native is known as a man who not only works and lives in Detroit but one who works for Detroit. He is a Director of the Detroit Board of Commerce, the Convention and Tourists Bureau, Kiwanis No. 1, Grinnell Realty Company and the Old Shores Land Company. He is a thirty-second degree Mason, holding membership in Sojourners' Blue Lodge, Chapter, Consistory and the Shrine. He is a member of the Detroit Golf Club and the Brookland Golf Club. He is also a Director of the National Association of Music Merchants.

Outside of his business activities, Mr. Grinnell has always been greatly interested in music and music affairs and has given liberally of his time to the furtherance of civic activities particularly where they have been concerned with musical development. As President of the Retail Merchants Association of Detroit, Mr. Grinnell was very active in making possible the Detroit Civic Opera. Mr. Grinnell has always been what might be called an association man. He is a firm believer in the power of organized effort.

Mr. Grinnell has been closely identified with the wonderfully successful development of Grinnell Brothers which for more than half a century has been associated with Michigan's business history. Grinnell Brothers entered the retail field with a store at Ann Arbor, Michigan, and a branch at Ypsilanti. As the business prospered, they decided to open a store in Detroit and in 1880 were located at 212 Woodward Avenue. Constant growth in business made necessary moving to larger quarters in 1884 and in 1908 the present large warerooms and executive headquarters were built at 1515-1521 Woodward Avenue.

Grinnell Brothers is an outstanding example of successful merchandising in the music field. It has given President Roberts and the members of the General Convention Arrangements Committee much satisfaction to be able to present a member of the Merchants' Association so admirably qualified to speak authoritatively upon subjects which are of paramount importance to every retail merchant in this country.

Parham Werlein to Conduct Open Forum Sessions

No house stands higher in the music industry or has a more distinguished record going back to the early days of the music trade in the United States than that of Werlein of New Orleans, and there is no more worthy representative of a distinguished house in this trade than Parham Werlein, Vice-President of the National Association of Music Merchants, who will take a prominent part in the coming convention at the Drake Hotel, Chicago, when he will lead the Open Forum. The House of Werlein was established in 1842 and it is rightfully designated as the pioneer music house of the south.

Twenty presidential administrations have come and gone since the first Philip Werlein opened his doors. There have been three Philip Werleins at the head of the business and today Parham Werlein, a grandson of the founder, carries on the traditions of the house. These traditions comprehend service to humanity through music. It was the House of Werlein which guaranteed the full cost of a season of opera in New Orleans. At another time it guaranteed the symphony orchestra against loss. New Orleans owes it to the House of Werlein that her citizens were given the joy of hearing the immortal Caruso on his only appearance in that city. The present head of the company became actively engaged in the business in 1910, after leaving the University of Virginia. Philip Werlein, Limited, is the New Orleans representative of the American Piano Company.

Mr. Werlein has in mind conducting the open forum, which by the way is an entirely new feature of convention business sessions, in a manner to bring out the most active discussion upon subjects which are of the greatest possible importance to music merchants. The open forum under his direction will undoubtedly be one of the most important features connected with the merchants' meetings at the convention.

Nina Morgana to Sing

Three continents have paid tribute to the art of Nina Morgana, the coloratura soprano of the Metropolitan Opera Company, who is to be heard at the Twenty-Eighth Annual Dinner of the National Association of Music Merchants at the Drake Hotel, Chicago, Thursday evening, June 6. Miss Morgana is widely known in the United States as a result of concert appearances in practically every large city of the country. She has also toured as soloist with the New York Symphony Orchestra and has appeared as soloist with the New York Philharmonic-Symphony, the Philadelphia and the Chicago Orchestras. Prior to her engagement as a member of the Metropolitan Opera forces, she sang leading roles with the Chicago Opera Association. She has just completed her tenth consecutive season with the Metropolitan.

DISTINCTIVE TONE QUALITY



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The continued prestige of Fly Brand Pins and Poehlmann Wire is due solely to quality. Every detail is watched minutely. Made from special drawn wire by men

who have done nothing else for a lifetime, they embody every known requisite for quality. That is why many manufacturers of high grade pianos demand Poehlmann Wire and Fly Brand Pins.

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New York, N. Y.

Piano and Musical Instrument Section

Rambling Remarks

(Continued from page 50)

Rambler admits that, that pianos must be sold before others can be made, but he does not admit that any one with money can build artistic pianos, unless those already made are sold.

Can not the good friend who is one of the five real piano makers realize that the fellow who can sell pianos is but following the paths of least resistance when he claims that The Rambler says anybody can make a piano.

When we come to the real pianos, the artistic pianos, The Rambler has noticed those sellers who talk the loudest are those who sell the least high grade pianos, and the sour tone talkers that resemble the pianos of no-tone value are the men who sell generally, desire to tell the masters in piano building just how to build a piano, when they themselves should be at the bench.

The Rambler does not accuse the seller who talked too much of being one who would utter an untruth, but for long he has had his doubts as to whether the knowing real tone value or piano quality was inbred and within him. So there is that moiety of doubt as to whether the piano seller in question knows just what he is talking about.

He lacks just one consideration, and that is a limitation as to knowing and truth, this being based upon what Father Scott, a man of high Catholic culture, said in one of his radio talks, and which The Rambler, not of Catholic faith, accepts as of truth:

"It is not uncommon to hear people say that it is not what you believe that matters, but what you do. Undoubtedly it is what you do that matters; but what you do depends mostly on what you believe. If you believe it is right to steal you will most likely become a thief—"

The Rambler's seller misquoter can take this for what it is worth. There is no attempt to use this quotation from Father Scott's radio talk to intimate that the seller who misquotes is a thief, but it is utilized just to request the man who sells to separate his usual work with a study of piano tone so that he can come within the ranks of the very few in this country that make their living selling pianos—always strive to be a high grade seller. The no-tone grands can be sold by anybody, just as they can be manufactured by anybody.

Also let The Rambler observe tentatively that if the seller who misquotes will but look back over several years after reading what is said herewith he can take upon his own shoulders the reason for the failure of a true tone piano to become one of the marked pianos of this country through his own limitations as to piano values. Sorry, The Rambler is, that it is necessary to call the seller's attention to his own delinquencies as to his beliefs, but then Father Scott says—read it again and apply it.

The Rambler Hears a Piano Salesman Sell a Radio Set—An Example of How the Piano Business Is Being Hurt Through "Switching"—A Talk on Profit Percentages

The Rambler was loafing around a piano store in the Middle West the other day and listened in to a talk of a piano salesman who had just been telling about the wonderful sales he had made in the good old times "when people were buying pianos." This reminded The Rambler that the

salesman was not so far wrong when he talked about the time when people bought pianos, for it created the impression that the salesman was correct—the salesmen did not sell the people "in the good old times," but prospects went into the piano stores and sold to themselves, while the salesmen only acted as guides. But this of the past.

The Rambler was brought to a standing, listening-in position when he heard this man who told about the extraordinary "slick" sales he had made. Here was a time for demonstrating with a real live prospect as to whether he could sell a piano or not. After the usual preliminaries the salesman evidently wanted to impress the prospect that he was musically inclined. He did it by talking at great length about what a wonderful radio he had at his home, and what fine music he listened to every night.

The prospect was not much impressed with this talk, The Rambler could see, but the salesman was so impressed with his own talk that he evidently forgot the piano, and the customer wanted to know if they had a radio like the salesman was talking about. They did.

He sold a radio. Not one of the \$1,100 kind—oh, no. It was one of the \$79, or thereabouts, kind.

Now here was evidence of what has been said in these columns. Here was a salesman working on a piano overhead selling radios. That has been referred to time and again in these columns. After the transaction, a time payment sale, the salesman returned to the puzzled Rambler and began his interesting, to him, talks about the sales he had made when people sold to themselves, and no doubt felt he had done something in switching a good prospect from a piano to a radio, and that upon a piano overhead basis.

One always recalls what Mr. Dorman, of Nashville, Tenn., once said about accumulating ignorance during an ordinary lifetime. This incident is but an example of what piano men do to the piano. It was easier to sell the prospect that had come into the store to buy a piano a radio, possibly, but why do it on a piano overhead? The radio represented probably a gross profit of about \$37, while the piano, if the one that was priced at \$375 had been sold, even though on time, would have brought a gross profit of about five such radio sales, with five different accounts to collect, and a gross of overhead as to selling costs of more than the piano would have entailed.

The Rambler wanted to talk to this salesman, but as he had met the "manager" of that store the day before and heard the talks about the radio and not a word about the piano, there was a hesitancy in bringing the overhead to the mind of the salesman. The Rambler knew it would be impossible to tell the "manager" anything about percentages as to overhead, the inventory, etc., which has been so extensively discussed in these columns.

"Personal"—A Personal Expression of Resentment Against an Irritating Form of Mail Solicitation—A Case for the Post Office

One of the irritating misrepresentations that now seems to be a fad is the habit of sending out sealed circulars and marking the envelope as "Personal." It is not a personal letter in fact, but is one of those aggravations that persist in the attempt to get across an advertising circular, that meets its usual fate in the waste basket.

The one great objection to this kind of publicity is to have such circular advertising forwarded if the one it is

addressed to is away from his office. The "letter" is then forwarded. That may seem another something in favor of the misleading practice, but if it makes one as mad as it does The Rambler, then it is a failure.

This method is probably the invention of one of the many reproducing letter writer concerns that believe that the way to get business is to lead the one who is asked to participate in a letter crusade to believe that he will receive much that is of value, in that the personal appeal will reach out to the one who has a big mail and leaves the arranging of that mass of letters to some one who may be designated as secretary.

Be that as it may, there is many a business man who "cusses" every time one of these misleading envelopes is left on his desk, for it has a tendency to cause a lessening of that really important word personal, to prevent real personal letters to be opened by some one who should not open them. The word personal on a letter should mean just what it says, for there is a vast difference in the personal and probably confidential letter to be misled to its destination, to the person that is written to in a confidential manner, disclosing business matters that are of importance and should be broadcast through the opening. And the advertising matter generally bespeaking patronage for shirts, pants and socks is not personal from the letter point of view. The Post Office department should make a ruling against this form of misleading effort, for it endangers the real personal correspondence.

New Dealer Association in New Orleans

A new piano dealer's association has been formed in New Orleans under the name of the New Orleans Music Dealers' Association. M. Barnett, of the Barnett Furniture Company, was elected president, the other officers being: J. L. Billett of the D. H. Holmes Co., Ltd., vice-president; and William F. Standke, of the Standke Music Co., secretary and treasurer. The avowed purpose of the organization is to secure united trade action on conditions now affecting the music trade adversely, uniform trade practices on carrying charges, trade-in allowances, time limits on free trial offers and other matters as deemed necessary.

W. M. R. T. A. Committee Chairmen

The following committee chairmen have been appointed for the annual convention of the Western Music and Radio Trades Association, which will be held in Salt Lake City, Utah, in June: George S. Glen, entertainment committee; Col. Joseph J. Daynes, finance committee; Alvin A. Beesley, registration and reception; Dean R. Daynes, hotel and exhibits; Thomas J. Holland, publicity; Harry O'Loughlin, golf; and John Elliot Clark, attendance.

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A KNABE WINDOW DISPLAY FOR BALTIMORE PRODUCTS WEEK

This fine window display of the Valiant Company, interior decorators, Baltimore, was one that attracted considerable attention during the Baltimore Products Week. This event is annually observed in Baltimore. It is intended to demonstrate to Baltimoreans as well as to buyers outside of the city limits, the various articles and commodities manufactured in the city. The observance serves a double purpose, as an immediate tie-up is made with the retail stores which are used for the displays. The Valiant Knabe display came in for its due share of interest. The instrument is of Sheraton period design, with Ampico installation.

Piano and Musical Instrument Section

Rambling Remarks



"Controversy equalizes fools and wise men in the same way,—and the fools know it."
—OLIVER WENDELL HOLMES.



Rumors of Combinations Still Prevalent—Dealers Seem Anxious to "Get In"—Some Curious Financial Statements Offered by Dealers to Expert Auditors

The Rambler has been intrigued much of late by stories that come from different sources, and the which may be true or untrue according to the sources of information. This applies to the different dealers who seem to feel they have something to sell that would fit in with the various combinations that are being formed, or that are talked of.

There is much doubt at times as to whether all these presupposed combinations are really in the nature of earnest profit-making attempts to bring the piano business within

to dispose of tentatively as excessive. The dealer insisted that the name value was worth that much to him, and who could dispute the estimate of that feature of his business, for the dealer had a right to his own valuation. The expert auditor said the name was of no value to any one else. The dealer wanted to know how that could be, and was somewhat surprised to learn that he was a broken man, that being the case his name value was dispelled by that fact. All this, however, is piano talk, as the saying is.

We must allow a man to believe what he believes, even though his instalment paper may be 40 per cent. or more past due. To make some of the dealers that carry that much of an investment that is in the hands of poor payers brings about many a tearing down of valuations when these facts become known. Piano instalment paper 40 per cent. past due is worth about 60 per cent. of the balance due in cash, and it would be a lucky dealer that could get that much in return for evidences of poor collections, the which premises poor collection methods.

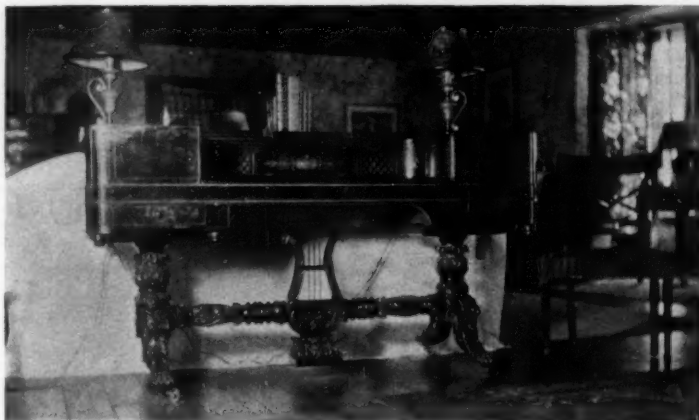
The dealer who wants to sell his business will find that he has but little to offer if he has been running at a loss, has a high percentage in past due, and with a lot of trade-ins that are worth really nothing to the buyers of the business.

That is the buyer's side. The seller's side is different. The buyer wants real, tangible assets, and not intangible assets such as name values and past due.

What to Do With Old Pianos—A Beautiful Desk Made From an Old Steinway Grand by Edmund Gram of Milwaukee, Wis.

Recently The Rambler reproduced a picture of a desk that was made from the case of an early Steinway piano and presented to Theodore E. Steinway by the workers in the Steinway factory. Mention as made at that time of a

*A Beautiful Desk
made from
an old Steinway Grand
by
Edmund Gram,
Steinway representative
in
Milwaukee, Wis.*



the fold of stock manipulations, or otherwise. Yet the errors that some say exist in statements that are given for the inspection of brokers that make a living by selling stocks, etc., are made deliberately in order that some arrival at values will bring the unit under inspection within the radius of cash valuations as against stock market values.

There is some difference, one must admit. It is here that many or some dealers find their mistakes in supposing their statements are on a cash selling basis, but generally, it is said the inspection under the mild but searching eyes of trained auditors shows a different report as to the valuations set upon certain inventories.

One dealer, for instance, who is anxious to "get out of the piano business," presented values in his statement as to his second hands that were somewhat puzzling, for they were inventoried at \$1. Then this same stock appeared again as of value \$101. Investigation showed the second-hands that are inventoried at \$1 were sent into the repair shop, made into saleable units, and then inventoried at \$101, the \$100 to cover costs of restoration.

The dealer was honest when he said in preliminary talks that he inventoried his trade-ins at \$1. The final inventory was looked upon as somewhat excessive, the auditors thought, but the dealer believed he was right and believing made it right according to his theory of business ethics.

Opinions vs. Facts

That reminds The Rambler of the Philadelphia piano man who was willing to pay \$10,000 cash to any one who proved to him that his piano was not the best piano in the world. That Philadelphia piano man was honest in his offering according to his lights, which makes it imperative that one has a right to his opinions and can afford to bet on them.

The Rambler also was told of another statement that held a valuation on name value that the auditors were moved

desk that had been made from an antique piano by Edmund Gram, the Steinway dealer in Milwaukee, Wis. Mr. Gram has sent to The Rambler a photograph of this unique desk,

*The cozy home
of Mrs. F. W. Magin,
daughter of
Edmund Gram
and who
now owns the desk,
as a present
from her father.*



which shows how one of these old pianos can be made to do duty and add to the beauty of a music room.

The piano, it will be observed, has no pedal now, this having been removed in the making over. The inlay is of Sheraton design, and has drawers on each side, solid mahogany pedestals, the removal of the key board allowing of desk room, and yet preserving the full design of the case of the spinet. The carving is beautiful and certainly can be said to be hand-carved, for machinery in carving was unknown in the days when this instrument was made.

This desk was presented by Mr. Gram to his daughter,

Mrs. F. W. Magin, and is in her home, which as Mr. Gram writes is "a very cozy, livable English rambling house, on a little estate right near the Milwaukee Country Club and Fox Hunt."

A picture of this home is reproduced showing the delightful architectural outlines of what Mr. Gram terms "a very cozy, livable home." Here is the key note to the use of the old square pianos and spinets of days of long ago. The Rambler thanks Mr. Gram for his courtesy in having these photographs taken to illustrate the uses of the old pianos that should be preserved to keep alive the art in case making and designing of days long ago.

Making and Selling—Which Requires the Greater Knowledge?—Where True Skill Enters the Problem—The Peculiar Difficulties of the High Grade, Artistic Piano

One of The Rambler's most prized friends, a man of genius in piano making, is puzzled at the remarks of a man who sells pianos. There is a vast difference, of course, in the making of pianos and in that of selling them. The one is just as necessary as the other. The one can not live without the other. Therefore, The Rambler's friend is rather disconcerted because the piano seller claims that there has appeared statements in this paper that "any one can manufacture a piano." And that is what The Rambler has said upon different occasions, but the seller of pianos does not quote fully. There should be added to this statement that anybody with money can build pianos, for he can hire the men to make them. Which is a fact.

The good friend of The Rambler, however, does not think this correct in all its respects. It may not be from the point of view of the genius who is one of five piano makers The Rambler considers capable to design a piano tone, carry it out to completion, and give an artistic piano to be sold by those who sell them, and particularly the one who maintains that anybody can build a piano, and to prove it misquotes The Rambler by limitation.

Let us see who is right in this triangle of opinions. The Rambler's good friend is, as said, one of five men in this country that The Rambler considers a real piano maker. He proves that by his works. Does the piano man who sells pianos take this into consideration? There is that difference, or demarcation line, as between the man who conceives a piano tone and brings it into vibrations that mark it as of tonal purity. Does the piano seller have any real respect for piano tone? Does he sell pianos upon the same basis of artistic achievement as does the maker of the piano serve to furnish the instruments for the seller to sell?

Knowing both, The Rambler is impelled to believe the piano seller does not respect true tone in his work, does not have respect for the products of America he should have. There is a vast difference in the selling of pianos, and there is a vast difference in the making of pianos. The stencil manufacturer knows little of tone, the maker of the commercial grades care nothing of tone and say so, while the so-designated commercial, together with the so-called middle grade does not bring to us men who really have that love for the piano that is necessary to bring good salesmanship to the fore. Here is that line that separates the artistic from the common run of pianos.

The man with money can not always make the boast that any one can make pianos, but when he has ideals with the man he employs to make a really good piano, he is com-

pelled to co-operate with the man who builds his pianos, and here is where the seller, so-called, must know his piano oats. There is just that demand in the selling of pianos that is to be compared with the necessary genius to build a piano of pure tone quality.

The Artistic Side

The Rambler always holds the artistic end of the piano business to itself. We know the real piano, the piano of true tone in its whole register, and no one should be base enough to separate that as to piano talk about selling. The

(Continued on page 49, preceding)



LEONORA CORTEZ
Pianist



ROSINA LHEVINNE
Pianist



Photo by G. Maillard Kessler
YOLANDA MERO
Pianist



GITTA GRADOVA
Pianist



JOSÉ ITURBI
Pianist



ALEXANDER
BRAILOWSKY
Pianist



© Hochstein, N. Y.
ABRAM CHASINS
Pianist



© Kuby Rembrandt
ALFRED CORTOT
Pianist



VLADIMIR HOROWITZ
Pianist



ERNEST HUTCHESON
Pianist



RUDOLPH GANZ
Pianist



JOSEF LHEVINNE
Pianist



ERNEST SCHELLING
Pianist-conductor



JOHN AMADIO
Flutist



LEWIS RICHARDS
Harpsichordist



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CARLOS SALZEDO
Harpist



ARTHUR HACKETT
Tenor



© Mishkin
GIOVANNI MARTINELLI
Tenor



FREDERICK JAGEL
Tenor



EZIO PINZA
Bass



Photo by Nicholas Murray
FEODOR CHALIAPIN
Bass



HERBERT HEYNER
Baritone



WILLIAM SIMMONS
Baritone



RICHARD BONELLI
Baritone



Photo by Preston Duncan
REINALD WERREN RATH
Baritone

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